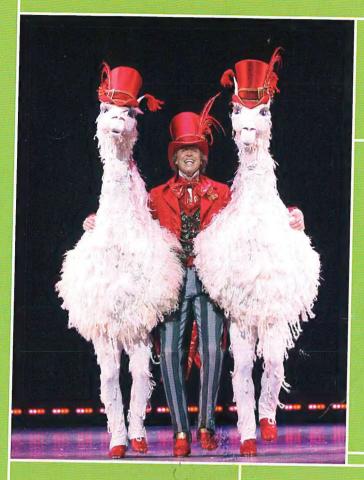
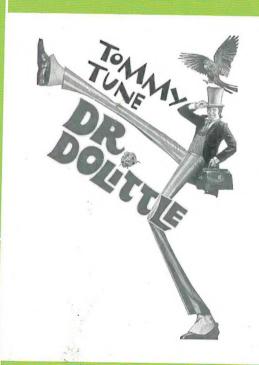
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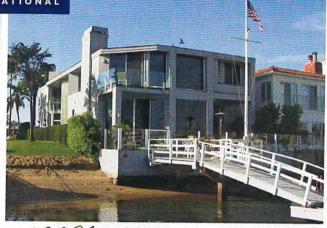


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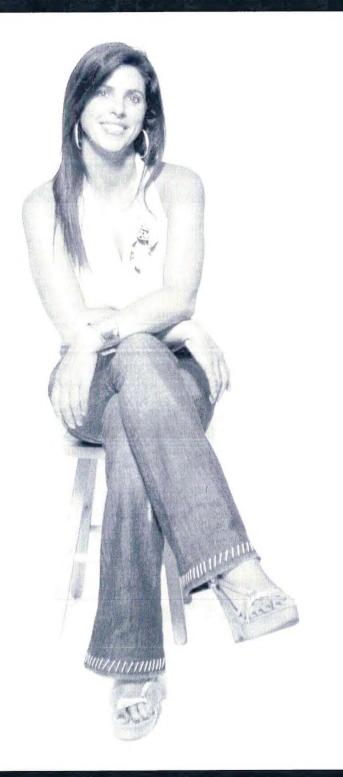
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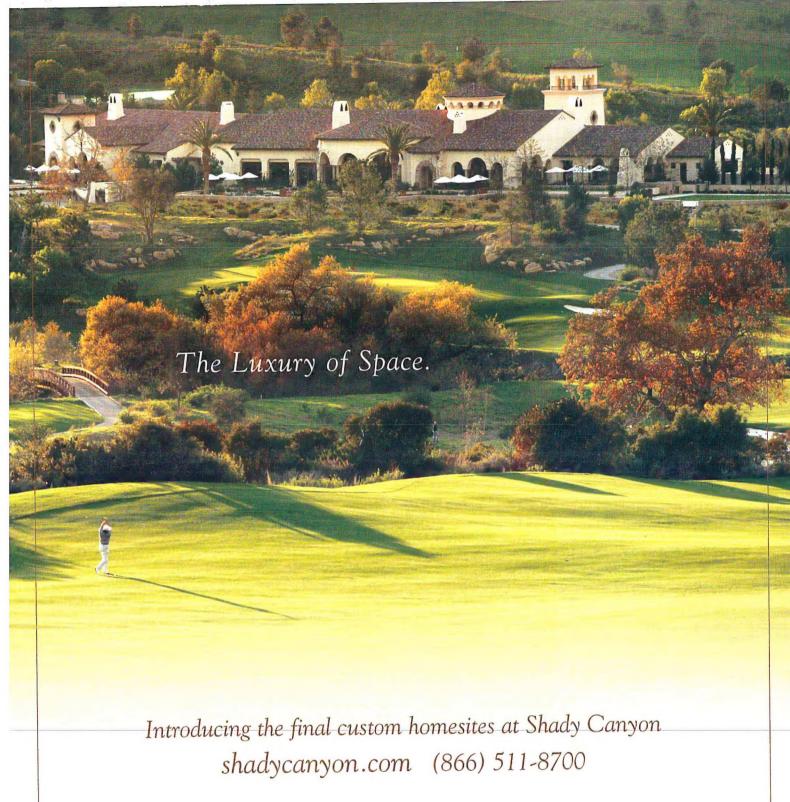
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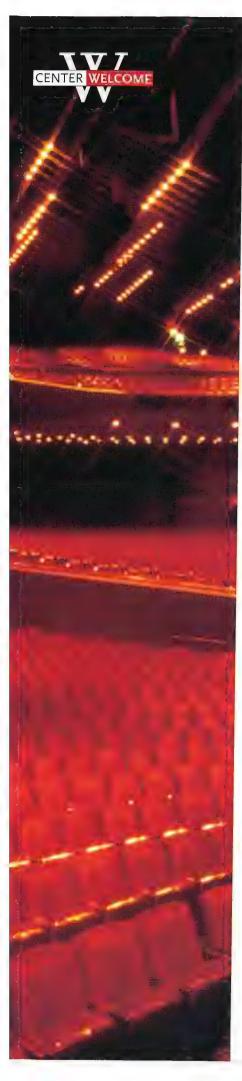


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Friends,

Welcome to The Center, and to one of the busiest months of the year.

There is a performance in either Segerstrom Hall or Founders Hall nearly every evening and even some matinees. That is exactly how we like to see The Center, filled with great artists, music, theatre and dance - and audiences to enjoy them.

There's inspired classical music performed by great chamber ensembles presented in The Center's Concert Series and by the London and Los Angeles Philharmonics presented by the Philharmonic Society. Orange County's own Pacific Symphony continues its season, performing works that will be featured during its European tour later in the month. There's terrific jazz, as always. The Center's Family Series continues with its weekend performances, and Dr. Dolittle, with Center favorite Tommy Tune, comes to Segerstrom Hall.

At the same time, our support groups continue to work on behalf of The Center. The Guilds of The Center are holding their IIth annual fashion show and luncheon on March 23, produced by Saks Fifth Avenue. The Guilds also begin their year-long celebration of volunteerism, honoring special individuals and philanthropists who have demonstrated exemplary service to our community. The first of these events will be held at the March 22 performance of Dr. Dolittle. On behalf of The Center, it is also our pleasure to salute and thank the members of our support groups for their tireless and selfless dedication to the arts and The Center.

We are very proud of the role The Center plays in this region. We are, indeed, a center of creative activity and community involvement. It is also an honor for us to work in this way on your behalf. We work together, creating an exciting and rich world of wonderful cultural, entertainment and educational experiences.

Sincerely, Michael S. Gordon Chairman

Judith O'Dea Morr Interim President

Michell Godon Judich Ce Mon

expansion update

Eighty-five percent complete and the countdown to the opening of the Renée and Henry Segerstrom Concert Hall and Samueli Theater continues! The construction timeline created by Fluor remains on schedule for acoustical testing this summer. Already the structure is creating an imposing presence in what will soon be known as Segerstrom Center for the Arts, part of the expanded Orange County Performing Arts Center.

Each of the many steps and construction processes are interrelated. For instance there is maple millwork throughout the hall, much of which is now in place in the orchestra level and on many of the acoustical doors. This process will continue upward to the very top balcony. The final sealing of windows, particularly the vertical seals between the 650 panes of glass in the façade and those in the lobby of Samueli Theater, will soon be completed.

Simultaneously, the air conditioning and ventilation systems continue to be tested throughout the entire building. This is a significant stage in the completion of the hall, as the millwork and finishes need to cure in a controlled environment free of exterior tempera-

The ceilings in the boxes and balconies are a beautifully designed feature of the concert hall and reflect the same curving motion of the



Flowing design of the second tier and its ceiling plasterwork reflect the glass facade design while playing an integral role in the acoustics of the concert hall.

tiers. Much of the detailed plasterwork, including the number of layers of plaster, is integral to the acoustics as it is to the ascetic visual design.

Right now, it almost appears that construction is progressing within a glass-enclosed world created by the beautiful façade.

However, hard hat tours continue, giving donors, Center support groups and Arts Partners an insider's look at what will ultimately be one of Southern California's great cultural landmarks. And within a matter of a few months, patrons will find themselves entering the glass doors and exploring the beautiful public and performance spaces created for Orange County by architect Cesar Pelli.

glass façade and facings on the glass doors and exploring the beautiful public and performance spaces created for Orange County by architect Cesar Pelli.

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Sunday

Monday

Tuesday

The prestigious

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Quartet is at the fore-

front of the new gen-

quartets. March 7 in

eration of British

Founders Hall.

Wednesday

The Center presents Bombay Dreams. A dazzling spectacle set amid India's film industry, it features a lush score, glittering costumes, lavish sets and exotic dance numbers.

February 21 - March 5

in Segerstrom Hall.

Pacific Symphony presents International Tour. Shostakovich & Strauss. Carl St.Clair conducts this performance featuring cellist Lynn Harrell. March 8 & 9 Segerstrom Hall.

Thursday

The Center presents Vienna Piano Trio, which has enjoyed a meteoric rise to fame and is considered "one of the finest chamber groups on the international circuit." March 2 in Founders Hall.

Friday

Saturday



Pacific Symphony
Pops presents Art
Garfunkel, who's
image and signature
vocals remain among
the most instantly recognizable in popular
music. Mar. 10 & 11
in Segerstrom Hall.



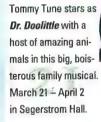


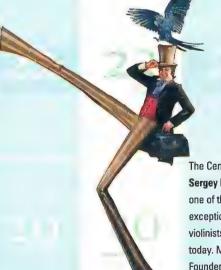
PSOC presents
London Philharmonic
Orchestra. Kurt
Masur conducts this
world renowned
orchestra. March 14
in Segerstrom Hall.

The Center presents
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Led by artistic director Joshua Redman,
this group celebrates
jazz as a vital and
ever-changing art
form. March 17 & 18
in Founders Hall.

The Center presents
Césaria Évora. The
legendary "Barefoot
Diva" brings the wistful, minor key ballads
of her native Cape
Verde to The Center.
March 18 in
Segerstrom Hall.







The Center presents
Sergey Khachatryan,
one of the most
exceptional young
violinists performing
today. March 31 in
Founders Hall.



THE CENTER / MARCH 2006



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Monday

Tuesday

Wednesday

Thursday

Friday

Saturday

Tommy Tune stars as **Dr. Doolittle** with a host of amazing animals in this big, boisterous family musical. March 21—April 2 in Segerstrom Hall.





Founders Hall.

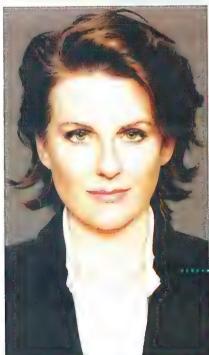


Pacific Symphony presents phenomenon percussionist Evelyn Glennie. Carl St.Clair conducts this performance of Kevin Puts' new Concerto for Percussion. April 6 & 7 Segerstrom Hall. The Center presents
Kurt Elling. The fivetime Grammy nominee from Chicago is
redefining the art of
jazz singing. April 7 &
8 in Founders Hall.

PSOC presents
Ladysmith Black
Mambazo, a group
combining rhythms of
their native South
African musical traditions to the sounds of
Christian gospel
music. April 8 in
Segerstrom Hall.







The Center presents multitalented singer **Megan Mullally.** April 18–22 in Founders Hall.

Opera Pacific presents Verdi's epic masterpiece, *Aida*. April 18–23 in Segerstrom Hall.



Pacific Symphony presents Magical Mozart. Robert King conducts with renowned guest pianist, Markus Groh. April 26 & 27 Segerstrom Hall.



Pacific Symphony
Pops brings master
melody man **Chris Botti**to the stage with his
pleasant, smooth jazz.
April 28 & 29
Segerstrom Hall.









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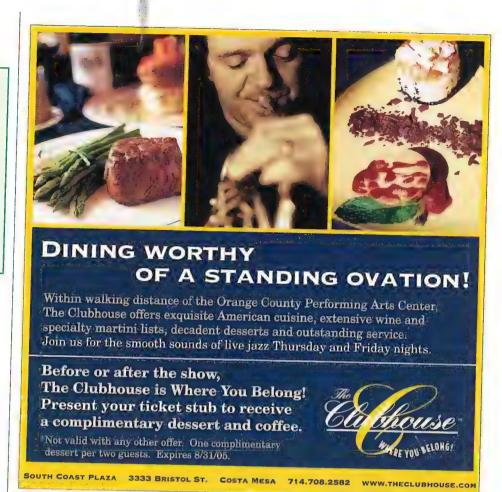
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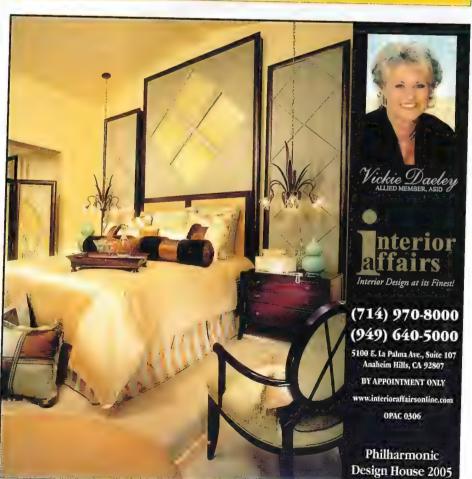
The Center's Web site, www.ocpac.org, is the place to go if you're looking for up-to-the-minute information about upcoming performances. There you'll find show information, dates

and links to purchase tickets online — plus information about the Countdown to Celebration 2006 and the latest news on our expansion.

Our Web site is state-of-the-art and chock full of other exciting features, including a 360° virtual tour of several locations inside The Center, and the ability to accept donations online. Patrons can also sign up to receive email newsletters, with special offers and information about upcoming shows.







TERRENCE DWYER

BY CHRISTOPHER TRELA



The Orange County Performing Arts Center welcomes Terrence W. Dwyer as president and chief operating officer. Dwyer, who begins his tenure on April 20, 2006, succeeds Jerry Mandel.

TERRENCE DWYER'S career in the per-

forming arts spans more than 25 years. Most recently, he was managing director of the Alley Theatre in Houston, Texas. His responsibilities included overseeing capital and annual fundraising, financial management, long-range planning and general administration of the renowned theatre company.

Prior to joining the Alley, Dwyer spent 12 years as managing director of the prestigious, Tony Award-winning La Jolla Playhouse, where he was instrumental in the theatre's successful turnaround. Dwyer's accomplishments included the expansion of its education programs, the planning and successful completion of the Playhouse's \$44 million capital campaign for a new theater complex, the creation of a larger endowment fund and new artistic programs.

Dwyer also previously served as managing director of New York's acclaimed Off-Broadway Circle Repertory Company and Laura Dean Dancers and Musicians, and held various positions at the Mark Taper Forum, Yale Repertory Theatre and Circle in the Square Theatre, among others.

Dwyer holds a master's degree from the Yale School of Drama's theater administration program, and has served on numerous panels and committees, including the NEA Advancement and Dance on Tour Review Panels, San Diego Arts Commission Funding Policy Committee, and the League of Resident Theaters' Executive and Planning committee.

Dwyer sat down with arts writer Christopher Trela to talk about his new position and his vision for The Center's future.

Q: Congratulations on your appointment as the new President of The Center.

A: Thank you, I'm very excited to be here! It's really an incredible opportunity for me on both a personal and professional level.

Q: You must be thrilled to be back in Southern California.

A: I am happy to be back. I spent the last year in Texas, where I worked with wonderful people in a fantastic city, but I'm very familiar with Southern California and I used to come to The Center all the time when I worked at La Jolla Playhouse. This is one of the places I always kept an eye on. And now, with The Center at such an exciting time in its history, it's poised to reach another level of artistic achievement and community engagement. It's a place where new programs and entrepreneurial ideas can flourish. It's a job I could not resist.

Also, I love all things related to the ocean, so this is a nice change from Texas in that regard. And my wife, Amy, and I have the most beautiful seven-year-old daughter in the world – not that any Dad has ever said that. She's very excited to return to Southern California, and is really looking forward to some beach time. I also have a sister that lives in Newport Beach and a brother in Mission Viejo, and my wife's family is on the West Coast, so we have many ties to the area.

Q: Based on your career experiences, The Center seems like a very good fit for your talents.

A: Absolutely. It's fantastic to be in an environment where you have an ambitious, financially healthy organization that has great standards of artistic excellence. I also enjoy meeting people, building relationships with the community and envisioning and implementing long range plans to help build a great future that will benefit everyone. It's really the combination of those and serving a community that's wildly supportive of the arts in general.

We also have the chance to explore areas of producing, building different kinds of bridges out into the community, and really redefine the role an arts organization can play in this county – how it can be an even greater cultural citizen and an even more invaluable asset to the whole educational and cultural landscape of Orange County. It's an ideal time for that kind of thinking, and I'm looking forward to working with the board and staff in exploring some of these ideas.

Q: It appears that much of your experience at La Jolla Playhouse will mirror the types of responsibilities you'll have at The Center.

A: Well, not everything. When I first arrived in La Jolla, there were some severe financial challenges that the organization needed to address. Here, we're fortunate that The Center is in great shape – it has strong leadership and a great staff, which is fantastic.

La Jolla Playhouse produced many great musicals, some of which went on to New York and theaters across the country, including the Orange County Performing Arts Center. Consequently, I'm very familiar with regional theater and the people who produce ambitious, high-level productions, including musicals. I'm sure those experiences will be valuable in the years ahead here at The Center.

At the Playhouse, also, we did complete a substantial capital campaign over a six-year period. We certainly had our challenges, but eventually reached our goal. I'm confident we'll have the same positive results here at The Center, and, of course, I'm looking forward to sharing those celebrations with the community.

Q: The arts are a collaborative effort, and your background reveals numerous ways in which you collaborated with both artists and arts supporters. Would you say that your management style is based on collaborations?

A: Definitely. I like collaborating with people, I like teamwork and brainstorming and accomplishing things together. Great things are accomplished when a lot of people work together on something in support of a shared vision, which is why I'm so excited about with this position. The Center's board is so strong and supportive of the arts and our resident Arts Partners, and the staff is so talented and passionate about The Center and its future. You can feel the pride and excitement in the halls here. It makes me very excited about the future of The Center and what role I can play in that. But it will really be what part we all play – the staff, the board, the community. I want everyone to share the ride, and I'm sure it will be very exciting.

Q: Were the arts a large part of your family while you were growing up?

A: My father played the piano a bit. He was an engineer, and a pretty fine visual artist. There were eight kids in my family, so we only occasionally would go to a museum, or a play. We lived in New Jersey, just outside of Philadelphia, and I do have memories of

continued on page 20





going to the Philadelphia Museum of Art. I also have clear memories of experiencing the arts in high school. One time, we took a field trip to see a production of *The Tempest* at a local community theater, and it was simply magical. I'll never forget it. And I had an unbelievably inspiring theater teacher in high school, which I know shaped my thinking and opened my mind in fantastic ways.

Q: If you were not involved with the arts, what career path would you have followed?

A: At one time, I was seriously considering a career in areas that relate to social work and child services. I was very interested in child clinical psychology. I had a lot of academic study in that area, but at one point I took what I thought was a temporary diversion to the arts, and now there's no turning back and certainly no regrets. I think that background sensitized me to the impact that the arts can have on all areas of the community. What we do is not just about entertainment or developing new audiences or future arts supporters. We're giving voice to a diverse range of community members and artists. And we're helping children to see expanded possibilities for their own futures and to gain a sense of self confidence and increased communication skills. There are so many things that the arts can do, must do, and will do to enhance the quality of life in our community.

Q: Are there certain things you want to accomplish in the near future?

A: Well, when you think about it, to have this community supporting The Center, its Arts Partners and so many other excellent arts organizations for so many years already, and at such a high level, it's a huge success story. Sure, there's more money to raise, and we'll do it. We'll build those relationships; we'll engage people in a dialogue that will make them want participate in great cultural and educational enterprise.

I can't wait to see excited crowds of people spilling out of the Renée and Henry Segerstrom Concert Hall, Samueli Theater, Segerstrom Hall and Founders Hall. And students and teachers in our education center participating in enhanced programs sponsored by The Center and the Arts Partners as well as our artists going out into the schools. We have a great community with great cultural organizations and unlimited potential. That's what I see for The Center, and I couldn't be more excited.

Christopher Trela is an Orange County-based freelance writer who frequently covers the arts.



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By Corinne Flocken

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the selection of the perfect audition piece to the hairstyle worn to a
casting call.

This month. The Center's education department is giving this tool to some 175 young singers, dancers and musicians, no strings, attached. The delivery method: Tomorrow's Stars at The Center, a program which develops the skills, and maybe the careers, of some of Southern California's dedicated high school and college artists.

Since early this year, The Center has been receiving applications from students eager to take part in this important process. The Center's education department staff cast a wide net to let the community know of this rare opportunity, contacting not only high school and college performing arts departments, but private studios as well. Applicants are invited to audition in one or more categories that reflect The Center's series: classical dance, classical music, musical theater and classical vocals, and jazz music.

All photos by Chris Emerick.



The students will complete their first round of auditions this month, stepping one by one before a carefully selected panel of professionals from these categories. The 2006 panelists had not been announced at press time, but you can expect them to have sterling credentials. For example, last year's panel included Broadway actor/singer/dancer Jason Graae and Orange County classical dance innovator Molly Lynch.

Does Tomorrow's Stars sound like American Idol, OC edition? Perish the thought. You'll never hear a dismissive "Thank you...next!" from these judges, and nary a snide remark.

Each audition — which can last as long as 10 minutes, an unheard of luxury by open call standards — is designed to nurture these young people, giving them a forum to strut their stuff for the pros and to hear firsthand how that strut could be improved. Judge's comments are carefully considered and always constructive. It's an experience meant to build the young people up and provide a helpful nudge toward their next step, whether that's a tryout for the high school spring musical or a spot in the corps of Britain's Royal Ballet.

Every auditioner receives written analysis from the panel. After the first audition, about half will be invited to an April callback, further opportunity for time with the expert panel. From these semifinalists, about a dozen will be chosen as a Tomorrow's Stars finalist, and perform in two showcases on May 7 in Founders Hall. (There is no one overall winner.)

These fortunate few will also earn a \$1,000 scholarship (new this year, thanks in part to funding from Center support group Founders Plus) and arts experiences tailored to their interests. including season tickets to a Center series in their discipline and invitations to take part in prestigious master classes with visiting Center artists. This month, for example, the 2005 musical theater finalists will join Emmy-winning actress/singer/dancer Megan Mullally - best known as Karen on TV's Will & Grace - for a master class prior to one of her cabaret performances in Founders Hall.

continued on page 24



EDUCATION PROGRAMS

continued from page 23

To spend time with artists of Mullally's or Graae's caliber in master classes or auditions is to tap into decades of real-life performing arts experience, says Jason Holland, The Center's manager of education programs. "Every panelist has something they can input," he explains. "For example, a dance professional can watch a young ballet dancer and give her paragraphs on technique, but somebody like Jason Graae can watch that dancer and say, 'You have amazing stage

presence' or 'Tell us more with your character.' Really, with these kind of insights, you could prevent a student from making a year's worth of mistakes out there."

These are wonderful perks for young artists. But as Holland observes, Tomorrow's Stars is more about the process than the prize. "All of these kids are truly pre-professionals," he says. "They are serious about their craft and they deserve a chance to shine. We hope the Tomorrow's Stars program is a springboard for them, wherever they are headed."

And oh, the places they go.

The "graduates" of the 2004 and 2005 Tomorrow's Stars have used their experience wisely. Armed with more polished audition skills and improved self-confidence, they sought coveted spots in college performing arts programs, internationally acclaimed academies and even national touring shows.

Every audition lays the groundwork for the next one for performers like dancer Quenby Hersh of Newport Beach. Quenby, 18, was a finalist in last year's classical dance category and is now enrolled in the prestigious Royal Ballet School in London. She's been competing since her early teens, winning top honors in the Youth America Grand Prix and the Helsinki Ballet Competition, among others.

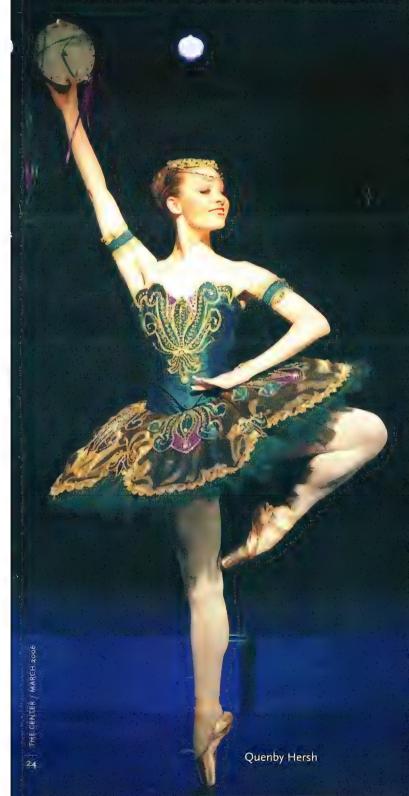
Her mother, Karen Hersh, says she was pleasantly surprised by the supportive atmosphere her daughter enjoyed in the 2005 Tomorrow's Stars. Her excellence and drive earned her a coveted spot in the Royal Ballet School, and she plans to pursue a career with a professional company when she completes her studies there later this year.

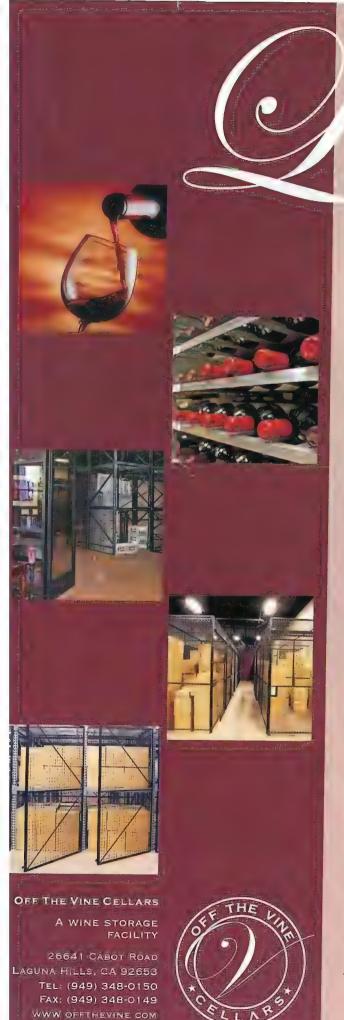
"The panel was very definitely supportive," recalls Hersh. "Every round was a positive experience for her because of the judges' feedback."

As Hersh points out, students like Quenby who compete at high levels can sometimes feel stressed out. But The Center's program was practically an oasis for her daughter, who was jetting between several demanding competitions around the country near the time of her Tomorrow's Stars audition.

"It came at a good time for her," says Hersh. "Every step was very comfortable and very positive ... she never felt awkward or threatened. When she came out [of auditions], she felt really good about it."

Chelsey Everhart, now a freshman in Pepperdine University's music department, remembers her 2005 Tomorrow's Stars audition as a turning point in her developing musical style. At 16, the Lutheran High School senior was already an accomplished musical





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Making It Sound Easy

BY KELLY FLYNN

You may think you know jazz singing, but have you heard Kurt Eiling?

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April 7 and 8 of the man Jazz Review says "may be the greatest jazz singer of all time."



For a writer, sometimes the greatest gift is a narrow set of well-defined guidelines. For Kurt Elling, one of the leading practitioners of the jazz singing style known as vocalese, "The music is almost inevitably first." That means that whereas writers can of course use a variety of voices and narrative devices, Elling has to follow the preexisting melody.

"I'm working in such an odd little world of writing ... Because the lyrics need to be applied to the jazz idiom, to contemporary jazz melodies, that structure requires that I cast those lyrics in a very specific way," Elling says.

Orange County Performing Arts Center audiences will get another chance to experience Elling's lyrical alchemy when he returns to the Jazz Club in Founders Hall April 7 and 8. The five-time Grammy® nominee has been hailed as one of the greatest male jazz singers working today, and his unique style of setting lyrics to previously recorded solos has been credited by some with redefining the art of jazz singing. But if, as Charlie Chaplin famously observed, "art is the concealment of effort," Elling's biggest accomplishment may be that he makes the process look so easy.

"It probably goes without saying that it is a little bit different with every piece," Elling says, "and as I get older, it gets longer and longer. More often than not these days, I have to be conscious of the process. I will decide that this is the piece I will work on, and then I'll start to break it down. Is it feasibly possible? Will its structure sustain the melody? From then on it's grunt work, like any writing."

Of course, that doesn't mean there's no room left for inspiration. "There have been certain pieces that have been floating around in my head for a while," says Elling. "Then suddenly something will drop into place and there will be that moment of 'Aha, that's how that's supposed to go, that's how it works!"

Born in Chicago in 1967, Elling began his musical career, like a lot of jazz vocalists, by singing in church. Spending his formative years in such a spiritual milieu, as well as time spent as a graduate student at the University of Chicago's Divinity School, had a definite impact on the direction of his art. "There's a fairly recurring theological/philosophical inquiry underway in my stuff," he says. "Since I grew up doing church music, it stands to reason that there would be a spiritual or religious aspect to my work."

But, Elling quickly points out, it's not the only element in his songs. "I don't like making a recording or going into a live setting and saying 'Now I'm going to work in this spiritual element.' When I'm in front of a live audience, I like it if something

continued on page 36

"The five-time Grammy" nominee has been hailed as one of the greatest male jazz singers working today ..."



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Book by Lee Tannen
Based upon The Doctor Dolittle Stories By Hugh Lofting and
The Twentieth Century Fox Film

also starring

DEE HOTY

and

JOEL BLUM

as Blossom

with

AMANDA BRADDOCK JESSICA LEIGH BROWN AARON BURR KRISTEN DAWN CALGARO
ADAM CATES MATTHEW CROWLE SANDI DEGEORGE JACK DOYLE MIKE ERICKSON JOE JACKSON
LESLEY M. KLOSE SCOTT LEIENDECKER ALLAN MANGASER DENISE PAYNE-LENNON
AMANDA ROSE JONATHAN RICHARD SANDLER SARAH STILES SALLY ANN SWARM
ELISA VAN DUYNE DAVID F.M. VAUGHN ERIN WEBLEY STEVEN WENSLAWSKI JESSICA WU

Scenery Designed by Kenneth Foy Costumes for Mr. Tune, Ms. Hoty & Animal Characters Designed by Dona Granata

Lighting Designed by Ken Billington

Sound Designed by Peter Fitzgerald

Original Costumes Designed by Ann Hould-Ward Hair Designed by

David H. Lawrence

Orchestrations by Larry Blank Music Direction & Vocal Arrangements Michael Biagi

Music Coordinator Sam Lutfiyya Dance & Incidental Music Arranged by G. Harrell

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Associate Director/Production Supervisor Bruce Lumpkin Associate Choreographer Joel Blum

Choreography by Patti Colombo

Production Staged by

Tommy Tune



CAST

(In order of appearance)

Dr. John P. Dolittle	TOMMY TUNE
Jip	ALLAN MANGASER, JESSICA WU
Magistrate	JOEL BLUM
Polynesia	SARAH STILES
Toggle	DAVID F.M. VAUGHN, ERIN WEBLEY
Gub-Gub	MATTHEW CROWLE
Chee-Chee	AARON BURR
Emma Fairfax	DEE HOTY
Pushmi/PullyuSCOTT LEI	ENDECKER, JONATHAN RICHARD SANDLER
Blossom	JOEL BLUM
Sophie	ELISA VAN DUYNE, STEVEN WENSLAWSKI
Jean-Pierre	JONATHAN RICHARD SANDLER
Giant Lunar Moth	ELISA VAN DUYNE

THE ENSEMBLE

AMANDA BRADDOCK, JESSICA LEIGH BROWN, AARON BURR,
KRISTEN DAWN CALGARO, MATTHEW CROWLE, SANDI DEGEORGE,
JACK DOYLE, MIKE ERICKSON, JOE JACKSON, LESLEY M. KLOSE,
SCOTT LEIENDECKER, ALLAN MANGASER, AMANDA ROSE, JONATHAN
RICHARD SANDLER, SARAH STILES, SALLY ANN SWARM, ELISA VAN DUYNE,
DAVID F.M. VAUGHN, ERIN WEBLEY, STEVEN WENSLAWSKI, JESSICA WU

DANCE CAPTAIN

ADAM CATES

SWINGS

ADAM CATES, DENISE PAYNE-LENNON

UNDERSTUDIES

Understudies never substitute for listed players unless a specific announcement is made at performance time.

For Dr. Dolittle—Joel Blum
For Emma Fairfax—Jessica Leigh Brown
For Blossom—Mike Erickson



2

Scenes & Musical Numbers

MUSICAL NUMBERS

OLD ENGLAND

Dr. Dolittle
Emma Fairfax
Blossom, Dr. Dolittle & Company
Dr. Dolittle & Emma Fairfax
Dr. Dolittle
Emma Fairfax
Dr. Dolittle & Company
Emma Fairfax & Dr. Dolittle
Chee-Chee, Dr. Dolittle & Company
Dr. Dolittle
Dr. Dolittle & Company
Entire Company

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TRAVELING MUSICIANS

Conductor—MICHAEL BIAGI
Associate Conductor, Keyboards II—MURRAY SNYDER
Keyboards I—WILLIAM JOHNSON
Woodwinds—TODD W. BARNHART
Drummer—BRAD BRISCOE



Lisa Morris (Ensemble)

Lisa is thrilled to join the Dr. Dolittle tour. Other tours: Les Miserables (swing-National and Asia tours), Evita (mistress-National and European), Beauty and the Beast (Belle-Germany), CATS (Grizabella-Germany). Numerous NY, regional, opera, voice-over, and television credits. Proud member of Actors' Equity Association.

About the Artists

TOMMY TUNE (Dr. Dolittle). In 1965 Tommy Tune first danced onto the Broadway stage in the chorus of Baker Street. Now, more than forty years later Tune is still kicking up his heels, and loving every minute of it! Tommy Tune has won nine Tony Awards, in four different categories, including Best Supporting Actor for Seesaw, Best Actor and choreographer for My One and Only, Best Choreographer for A Day in Hollywood, A Night in the Ukraine, Best Director for Nine and back to back Tony Award honors for Best Choreographer and Director for Grand Hotel and The Will Rogers Follies starring Dee Hoty. He also choreographed and co-directed The Best Little Whorehouse in Texas, as well as Cloud 9 and the groundbreaking off-Broadway hit The Club. His other accolades include eight Drama Desk Awards, two Obie Awards and the George Abbot Award for Lifetime Achievement. Mr. Tune has performed on Broadway in his one man song and dance show Tommy Tune Tonite! and off-Broadway in Tommy Tune: White Tie and Tails. For two and a half years, Tommy starred in EFX in Las Vegas at the MGM Grand and he performs around the world with The Manhattan Rhythm Kings in his big band revue. In 1991, Mr. Tune's lifelong idol, Gwen Verdon inducted him into Broadway's "Theatre Hall of Fame," and in 2003 Mr. Tune received the nation's highest honor for artistic achievement, "The National Medal of Arts." Tommy Tune is the author of Footnotes, a memoir about his life in the theatre, on both sides of the footlights. A "fine artist" as well as a theatrical artist, Tommy Tune's paintings are exhibited in galleries from coast to coast and are as close to you as the lobby of this theatre, where he is premiering (and selling!) "Dr. Dolittle's Family," a collection of newly completed lithographs.

DEE HOTY (Emma Fairfax) most recently starred on Broadway as Donna in Mamma Mia! Other Broadway: Footloose (Tony Nomination), Best Little Whorehouse Goes Public (Tony Nomination), Will Rogers Follies (Tony Nomination), City of Angels (Outer Critics Circle Award Nomination), Me and My Girl, Big River, The Five O' Clock Girl, Shakespeare's Cabaret. National tours: Mamma Mia, Will Rogers Follies (Joe Jefferson Award), Barnum with Stacy Keach. Off-Broadway: The Audience, Personals, Vanities, Forbidden Broadway. Regional: Old Times and Two Lives (George Street), Book of Days (St. Louis Rep, Hartford Stage), Don't Dress for Dinner and Lion in Winter (Cape Playhouse), Phyllis in Paper Mill's Follies (released on CD), O'Neill Playwright's Conference, Bay Street, Actor's Theater of Louisville, Cleveland Playhouse, Goodspeed, Ford's Theatre, Dodsworth with Hal Linden. Film/TV: Co Narrator of TBS' Untold West, "Harry and Walter Go to New York," "Models Inc.,"

"St. Elsewhere," "Spenser: For Hire," "The Equalizer;" Recurring roles on "Capital," "Ryan's Hope," "Guiding Light," "As the World Turns." Cabaret: Russian Tea Room, Rainbow and Stars; the Boswell Sisters show Rhythm on the Rainbow. Video: My Favorite Broadway: The Leading Ladies. Last summer Dee starred as Desirée Armfeldt in A Little Night Music at Pittsburgh CLO. and as Mame in Mame at the St. Louis MUNY. A graduate of Otterbein College, Dee has been a member of Actors' Equity Association since 1976.

JOEL BLUM (Blossom, Magistrate). Broadway: After The Night and the Music (Manhattan Theater Club); Show Boat (Tony nomination-Best Supporting Actor in a Musical); Steel Pier (second Tony nomination—Best Supporting Actor in a Musical); Music Man (Marcellus); Christmas Carol (Ghost of Christmas Past); 42nd Street (directed by Gower Champion); The Debbie Reynolds Show. Off-Broadway: Golf-The Musical (2004 Drama Desk nomination for Best Supporting Actor in a Musical); ...and the World Goes 'Round (tour, as well); Game Show. Regional: Feste in Illyria N.J. Shakespeare Festival, Tin Pan Alley Rag (Barrymore Award — Best Supporting Actor); Me and My Girl (Bill); Singin' in the Rain (Cosmo); Hot Mikado (Koko) and Damn Yankees (w/ Tony Randall); Pal Joey (w/ Lena Horne). On television he has been seen on "Ed," "The Sopranos" and two episodes of "Law & Order." Soon to be seen in his one-man show about the legendary Bob Hope.

AMANDA BRADDOCK (Ensemble), a native Texan, is happy to be touring the country again! Her most recent credits include Anything Goes and the national tour of Crazy For You. "Love to Mom, Dad, Shane and Scott."

JESSICA LEIGH BROWN (Emma Fairfax u/s, Ensemble). Broadway: Nine (Antonio Banderas, Chita Rivera), Follies. National Tour: Sunset Blvd (Petula Clark). Carnegie Hall, two Encores!, two Tony shows, Rockettes (RCMH). Regional: Lippa's Wild Party (Queenie), Beauty and the Beast (Babette), Damn Yankees (Lola).

AARON BURR (Chee-Chee, Ensemble). 12-year-old Aaron Burr literally tapped his way into Tommy Tune's heart on "Good Morning America" when Mr. Tune judged him "Greatest Dancer in America." Aaron is thrilled and honored to be monkeying around with his tap dancing idol Tommy Tune in Dr. Dolittle. Aaron-Burr.com.

KRISTEN DAWN CALGARO (Ensemble).
Regional: Cinderella (North Shore Music Theater),
Seven Brides for Seven Brothers (Goodspeed Opera
House), Oklahoma! (Seaside Music Theater),
Grease (Heritage Repertory Theatre). B.A.
Religious Studies/Spanish, University of Virginia.

ADAM CATES (Dance Captain, Swing). Originally from Reno, Nev. Tour. Wizard of Oz. Regional: On the 20th Century, Crazy For You, Joseph..., Disney World, Holland America (Asst Choreo). "Thank you to my family, friends, teachers, especially Patti. For Stephanie and Tony!"

MATTHEW CROWLE (Gub-Gub, Ensemble) earned his B.F.A. in musical theatre from Roosevelt University and has worked regionally at the Arkansas Rep, and the Chicago Shakespeare Theatre. "A million thanks to my mom and dad for always believing in my dreams."

SANDI DEGEORGE (Ensemble). Favorite roles include Cinderella in Into the Woods, Christine in Kopit/Yeston's Phantom (also cast recording) and Rosa Bud in Drood. TV: "Law & Order"(s), "Hope and Faith." "Thanks to Mr. Tune, Maestro Biagi, Family and Friends."

JACK DOYLE (Ensemble). Broadway and national tour: The Music Man (Barbershop Quartet), Will Rogers Follies (Wrangler), Beauty And The Beast (Lumiere), Crazy For You (Mingo), Funny Girl (Ziegfeld Tenor). Regional: Annie (Rooster), Carousel (Mr. Snow).

MIKE ERICKSON (Blossom u/s, Ensemble). National tours: Mamma Mia! (Pepper), Joseph... Dreamcoat (Simeon, Butler), My Fair Lady. Mike is a proud Chicago native, and member of Actors' Equity. He holds a B.F.A. in musical theater, Millikin University. Many thanks to Biagi and Tommy.

JOE JACKSON (Ensemble). This Atlanta native and OleMiss grad is real glad ya'll came. Broadway: None, off-Broadway: None, Regional: Some. "Thanks to Family, Friends and my beautiful wife Amy for loving a whack-a-doo."

LESLEY M. KLOSE (Ensemble) is thrilled to be a part of the cast of *Dr. Dolittle*. Some past credits include: *Grease* (European Tour); *Pal Joey* (Prince Music Theater); *No, No, Nanette* (Struthers Library Theatre), *Annie* (Fireside Theatre)... "Love to my new husband, Chip."

SCOTT LEIENDECKER (Pushmi/Pullyu, Ensemble). Credits include Fiddler on the Roof and Jesus Christ Superstar, (nat'l tours) and Peter Pan (title role). "Thanks to Tommy, Patti and family." St. Louis native and member of Actors' Equity Assoc.

ALLAN MANGASER (Jip, Ensemble). A native of Buffalo, N.Y., Allan's experiences include tours of The King and I, Thoroughly Modern Millie and Pacific Overtures. Allan would like to thank all his teachers, friends, Mom, Dad, Tony, and DB for all the support.

DENISE PAYNE-LENNON (Swing). National tours: 42nd Street, Footloose, Titanic. Regional: Ruby in Dames at Sea (Helen Hayes), Marty in Grease (DCT), Hope in Anything Goes (Artpark). "Special thanks to Matt, Mom, Jen, Lynne, and the most amazing friends and family."

AMANDA ROSE (Ensemble). National tours: Oklahoma! (Laurey). Favorite regional: Swing!, Mack and Mabel, IC Superstar, Anything Goes, Tintypes, West Side Story, 42nd Street and Working. A native of S.C. and an Alumnus of the College of Charleston's School of the Arts.

IONATHAN RICHARD **SANDLER** (Pushmi/Pullyu, Jean-Pierre, Ensemble). Off-Broadway: The Last Starfighter (Jerry/G'nur). Workshop: Good Vibrations (Rob). "The Late Show with David Letterman," "Guiding Light." Columbia University. Recordings: The Last Starfighter and The Road to Ruin. Solo Album: Therapy Sessions. Jonathan Sandler.com.

SARAH STILES (Polynesia, Ensemble). Off B'way: Stephen Schwartz's Captain Louie. Nat'l Tour: Hello Dolly (Ermengarde). Regional: Dorothy-The Wizard of Oz (Northshore, Lyric), Sally Simpson-Tommy (Pittsburgh CLO), Crissy-Hair (TUTS), Frenchy-Grease (Papermill Playhouse). "Love to JP!"

ANN **SWARM** (Ensemble). Broadway/tour: Cats-Jennyanydots, Jellylorum, Grizabella; Show Boat; 42nd Street; Camelot; Can-Can. Off-Broadway: Dames at Sea-Mona; Menopause The Musical-Soap Star (recording thru menopausethemusical.net).

ELISA VAN DUYNE (Sophie, Giant Lunar Moth, Ensemble) is pleased to be back on the road, exploring this great nation. Credits include Broadway revival of 42nd Street (original cast), Walnut Street Theatre and California Music Circus. Favorite roles: Theatre-by-The-Sea's Chicago (Velma), My Fair Lady (Eliza) and Martha Jefferson in 1776.

DAVID F.M. VAUGHN (Toggle, Ensemble). Credits include Saturday Night Fever, West Side Story, Candide, The Who's Tommy, Spirit of the Dance, Joseph...Dreamcoat, etc., but none as thrilling or fantastic as the cast, crew, and creative team have made Dr. Dolittle.

www.DavidFMVaughn.com,

www.ExtraordinarytheMusical.com.

ERIN WEBLEY (Toggle, Ensemble) is a graduate of the University of Michigan. Broadway tours: 42nd Street, Thoroughly Modern Millie. Regional: Goodspeed's Babes in Arms, Papermill's Cinderella. Erin originated the role of Gloria in the off-Broadway production of Summer of '42. "Love to the Webleys."

WENSLAWSKI (Ensemble). Thoroughly Modern Millie, Fosse (national tours); Never Gonna Dance (pre-Broadway workshop); Sophisticated Ladies (European tour). Regional theatre includes Sacramento Music Circus, North Shore Music Theatre. Proud member of Actors' Equity Association.

JESSICA WU (Jip, Ensemble). Recent credits: The King and I nat'l tour (Little Eva) w/ Sandy Duncan. Babes in Arms NYC Premiere (Edna), A Chorus Line (Connie) dir./Baayork Lee; B.M.: NYU Steinhardt, Vocal Performance '04 (Proudly, Wait! What?). "Love to Family, Friends and HB!"

LESLIE BRICUSSE (Composer & Lyricist) is a writer-composer-lyricist who has contributed to many musical films and plays during his career. His stage musicals include Stop the World-I Want to Get Off; The Roar of the Greasepaint-The Smell of the Crowd; Pickwick; Harvey; The Good Old Bad Old Days; Goodbye, Mr. Chips; Henry's Wives; Scrooge; One Shining Moment; Sherlock Holmes; Jekyll and Hyde and Victor/Victoria. He has written songs and/or screenplays for such films as Doctor Dolittle; Scrooge; Willy Wonka and the Chocolate Factory; Goodbye, Mr. Chips; Superman; Victor/Victoria; Santa Claus-The Movie; Home Alone I & II; Hook; Tom & Jerry-The Movie and various Pink Panthers. His better-known songs include "What Kind of Fool Am I?," "Once in a Lifetime," "Gonna Build a Mountain," "Who Can I Turn To," "The Joker;" "If I Ruled the World," "My Kind of Girl," "Talk to the Animals," "You and I," "Feeling Good," "When I Look in Your Eyes," "Goldfinger," "Can You Read My Mind?" (the love theme from Superman), "You Only Live Twice," "Le Jazz Hot," "On a Wonderful Day Like Today," "Two for the Road," "The Candy Man," "This is the Moment" and "Crazy World." He has been nominated for ten Academy Awards, nine Grammys and four Tonys, and has won two Oscars, a Grammy and eight Ivor Novello Awards, the premiere British Music Award. Hundreds of Bricusse's songs have been recorded by major artists, including Frank Sinatra, Nat King Cole, Judy Garland, Aretha Franklin, Barbra Streisand, Sammy Davis, Jr. (who recorded 60 Bricusse songs), Tony Bennett, Shirley Bassey, Tom Jones, Petula Clark, Julie Andrews, Liza Minnelli, Andy Williams, Rex Harrison, Kate Smith, Elaine Paige, Anthony Newley, Michael Feinstein, Bette Midler, The Moody Blues, Nancy Sinatra, Lena Horne, Sergio Mendes, Nina Simone, Dionne Warwick, Robert Goulet, Matt Monro, Ray Charles, Ethel Merman, Placido Domingo, Jennifer Holliday, Danny Kaye, Robbie Williams, Mariah Carey, Linda Eder, Maroon 5, Michael Buble and The Black-Eyed Peas. His next project is a remarkable

musical biography of the world's greatest entertainer, the late Sammy Davis, Jr., entitled Sammy. Bricusse has also completed the book and lyrics of his musical adaptation of Cyrano De Bergerac, his third collaboration with Frank Wildhorn, which will open in the U.K. in 2006, as will Bricusse's compilation songbook show, "Brick by Brick by Bricusse "

LEE TANNEN (Book), Dr. Dolittle is Lee's second collaboration with Tommy Tune, having written Tommy Tune's Paparazzi, a new musical for Holland America Cruise Lines. Most recently Lee was one of the librettists for the critically acclaimed off-Broadway musical, The Audience, which was nominated for three Drama Desk Awards including Best Musical. Lee is also the author of I Loved Lucy: My Friendship with Lucille Ball, a memoir about the legendary comedienne published by St. Martin's Press. He recently completed a new libretto for Carnival also to be directed by Tommy Tune and the book for Jerry Herman's new Las Vegas musical Miss Spectacular directed by, you guessed it, Mr. Tune. For television, Lee has written two documentaries on the world-renowned Moscow Circus, as well as commercials for scores of Broadway shows and Radio City Music Hall, and special material for Lucille Ball, Shirley MacLaine and Elizabeth Taylor.

PATTI COLOMBO (Choreographer) received an Emmy and American Choreographers Award nomination for her choreography of Peter Pan w/ Cathy Rigby that aired on A&E. Patti also choreographed the broadway production of Peter Pan (Tony nominated as best revival). Her Seven Brides for Seven Brothers at Goodspeed Opera House was honored with the 2005 Connecticut Critics Choice Award. She also choreographed inaugural galas for both President Bush (41) and President Clinton at the Kennedy Center, Radio Gals at the Pasadena Playhouse (Ovation Award as Los Angeles' best choreographer) and the national tour Seussical, the Musical. Patti was honored to direct and choreograph Ann Margaret's new tour, Here & Now. Patti's television credits include "Two Guys & A Girl" (American Choreographers Award), "Everybody Loves Raymond," "Blue Collar TV," "Kristen," "Cybill," "The Muppet Show" the "NBA Allstar Half-time Show" w/ Sabian Glover, multiple episodes of "Carolyn in the City," "Days of Our Lives," "Unhappily Ever After" and 100 episodes of the Emmy Award-winning "Adventures in Wonderland."

KENNETH FOY (Scenic Designer) designed the Houston Grand Opera's acclaimed multi-media productions of Carmen, Madama Butterfly, Pagliacci = and A Little Night Music, as well as Porgy and Bess for Milan's La Scala Opera House. Mr. Foy has also designed the national touring productions of Cole, The Sound of Music and The King and I, and the American Opera Center productions of Xerxes and Regina. Foy's credits include Broadway productions of Candida, starring Joanne Woodward, Macbeth with Nicol Williamson, the David Merrick production of Oh. Kay!, the twentieth anniversary production of Annie, An Evening with Jerry Herman, the Tony Award-winning productions of Gypsy, directed by Arthur Laurents and Dame Edna: The Royal Tour. He was represented in London with the West End production of Annie and the English National Theatre production of The Syringa Tree, which he also designed in New York. Mr. Foy is currently preparing the new national tours of My Fair Lady and Bombay Dreams.

DONA GRANATA (Costumes for Mr. Tune, Ms. Hoty & Animal Characters) was costume designer for the San Francisco Symphony's semi-staged productions of Gershwin's Of Thee I Sing and Let 'Em Eat Cake. She has created costumes for the Metropolitan Opera, Lyric Opera of Chicago, Houston Grand Opera, Santa Fe Opera, Welsh National Opera, Opera Australia and for regional theaters including the Mark Taper Forum, Dallas Theatre Center, Center Stage and the Long Wharf Theatre. She designed costumes for the Robert Altman films Dr. T and the Women, Cookie's Fortune, The Gingerbread Man, Jazz '34, and Kansas City, and for Altman's opera The Wedding. Her Broadway credits includes Amour, Modern Orthodox, The Designated Mourner and Charles Busch and Julie Halston: Together on Broadway. Her recent television work includes Life with Judy Garland: Me and My Shadows (Emmy Award), The Reagans and The Roman Spring of Mrs. Stone (Emmy nomination).

KEN BILLINGTON (Lighting Designer) has over 80 Broadway and 60 off-Broadway productions to his credit including The Search for Signs ... starring Lily Tomlin, Dance of the Vampires, Fame, Footloose, Candide (1997), Annie (1997), Annie Warbucks, Inherit the Wind, Moon Over Buffalo, The Red Shoes, Fiddler on the Roof (1990, 81,76), Lettice and Lovage, Tru, Meet Me in St. Louis, On the 20th Century, Side by Side by Sondheim, Sylvia, The Lisbon Traviata and Lips Together Teeth Apart among others. Ken is equally at home designing theatre, television, opera, concerts and architectural lighting, and has been honored with six Tony Award nominations and received the 1997 Tony Award for his work on Chicago. His Tony nominations include: End of the World (1984), Foxfire (1982), Sweeney Todd (1979), Working (1978) and The Visit (1973). He also supervises the North American tour and Broadway productions of the Irish dance sensation Riverdance and millions of audience members have seen Ken's work at New York's Radio City Music Hall

Christmas Spectacular for the past 26 seasons, Disneyland's nighttime extravaganza Fantasmic! and The Waterfront Village at Sea World of Florida. Of Ken's many architectural lighting projects the most visible is New York's Tavern on the Green.

PETER FITZGERALD (Sound Designer). Current Broadway: Odd Couple and Ring of Fire. Current Tours: Movin' Out, Bombay Dreams. Previous designs includes: Movin' Victor/Victoria with Julie Andrews, City of Angels, Gypsy, Falsettos, Paul Simon's The Capeman, The Will Rogers Follies, Barry Mann and Cynthia Weil's Who Wrote That, Swing, Minnelli on Minnelli, Big (Tour), Dream, The Life, Singin' In The Rain, Rags, Threepenny Opera with Sting, Best Little Whorehouse..., M. Butterfly, Stones in His Pockets, The Beauty Oueen of Leenane and A Thousand Clowns. President of Sound Associates, Inc.-a premier supplier of sound and video systems. Peter and wife Maritza are the proud parents of daughters Lori and Mallori.

DAVID H. LAWRENCE (Hair Designer). Working on Broadway and great Regional Theatre productions for many years; David has had the pleasure of working with all of the best casts, crews and fellow designers in the theater. To collaborate with the multi-talented Ann Hould-Ward to create the "theatre magic" on this production of Doctor Dolittle is a joy and a pleasure. "Thanks to my mentors Paul Huntley and Bob Kelly also my partner Seth along with my associates Wanda and Mark, plus all who work so hard backstage nightly."

ANN HOULD-WARD (Costume Designer). Broadway: Dance of the Vampires, Beauty and The Beast, Into The Woods, Falsettos, Sunday in the Park with George, Harrigan n' Hart, Dream, St. Joan, Three Men on a Horse, Timon of Athens, In The Summer House, Little Me and The Moliere Comedies at the Roundabout, Anthony & Cleopatra with Vanessa Redgrave at The Public Theater. House Arrest at The Public Theater; off-Broadway: Surviving Grace, Lobster Alice, Cymbeline, On The Verge, Personals. TV/Film: Miramax film, "Strike!" "Woodville" Children's Television Project. Regional Theater: Trojan Woman; Orson's Shadow; The Hostage, The Old Globe; You Can't Take It With You, Bay Street Theatre; Going to St. Ives, La Jolla Playhouse; The Butterfly Collection, Playwrights Horizon; Red, Hot, and Blue, The Goodspeed Opera House. Honors/ Awards: 1994 Tony® Award, American Theater Wing's Design Award, The Ovation Award and a Olivier nomination in London for Best Costume Design for Beauty and The Beast; Selected to represent the U.S. in the 1995 Prague Design Quadrennial; Tony®/Drama Desk nominations (Sunday in the Park with George, Into The Woods), Maraham Award (Sunday in the

Park with George, Harrigan n' Hart), Outer Critics Circle nomination/L.A. Drama Critics Circle Award (Into The Woods); The Patricia Zipprodt Award for Creative Costume Design awarded by The Fashion Institute of Technology.

MICHAEL BIAGI (Music Direction & Vocal Arrangements) is thrilled to be joining forces with Tommy Tune for Dr. Dolittle, having served as his conductor on other projects including: White Tie and Tails. Bye Bye Birdie (with Ann Reinking). Tommy Tune Tonite! on Broadway, "The Tonight Show with Jay Leno" and numerous concerts with the Manhattan Rhythm Kings. Michael provided Musical Direction for the world premiere of What Ever Happened to Baby Jane? for Houston's T.U.T.S. Other credits include Two For The Show (Tommy Tune and Sandy Duncan), Will Rogers Follies, Damn Yankees (Jerry Lewis), Grease!, Grand Hotel, The King and I (Rudolph Nureyev), Me and My Girl, West Side Story, South Pacific (Robert Goulet), Fiddler on the Roof and Guys and Dolls (Leslie Uggams/Richard Roundtree). Michael has been privileged to "keep time" for such luminaries as George Burns, Carol Channing, Shirley Jones and the 'inimitable' Charles Pierce.

G. HARRELL (Dance & Vocal Arranger) is delighted and proud to be associated once again with Tommy Tune in his new recreation of Doctor Dolittle. Gordon's dance music has also served the choreography of other musicals, including the original Broadway productions of La Cage aux Folles and three musicals for director/choreographer Bob Fosse: Dancin', Big Deal and Fosse. His music has also been featured in the American Ballet Theater production of The Red Shoes, and in original ballets commissioned for New York City Ballet and Miami City Ballet with choreographer Edward Villella. Gordon has also served as Music Director for numerous Broadway shows, including City of Angels, The Life, Dancin', Jesus Christ Superstar, 1776 and Canterbury Tales, and supervisor of all productions worldwide for the musical Fosse. He has arranged music for composers Andrew Lloyd Webber, John Lennon and Paul McCartney, Jule Styne, Stephen Sondheim, Jerry Herman and Charles Strouse. Other arrangements of Gordon's have been featured in productions for Sesame Street, Radio City Music Hall, the Tony™ Awards, and the Miss America Pageant. Gordon is a member of the National Recording Academy and ASCAP. He is also serving as Music Director for the World Championships of Performing Arts, which honors, supports and develops outstanding performing artists from over 50 countries worldwide.

LARRY BLANK (Orchestrations & Vocal Arranger). Recent orchestration credits include the upcoming The Drowsy Chaperone, White Christmas,

La Cage aux Folles, The Producers, (Broadway, London, film) Guys and Dolls (London). Roman Holiday, Thoroughly Modern Millie, Beautiful and the Damned (London), Seussical (tour) and White Tie and Tails (For Tommy Tune) Film work includes Chicago, the current Producers and six films for composer Marc Shaiman (including South Park). He has done concert and recording orchestrations for Barry Manilow, Barbara Cook, Michael Crawford, John Barrowman, Michael Feinstein, Barry Manilow, Bernadette Peters, Martin Short, Tommy Tune, Nathan Lane, Rod Gilfry and Marilyn Horne; and was music director for the acclaimed Sweeney Todd at the Kennedy Center's Sondheim Festival as well as many Broadway shows. An accomplished conductor. Larry is often guest conducting many of the symphony orchestras in the U.S. and around the world. Larry will be MD/conductor for Michael Crawford's upcoming tour of Australia.

BRUCE LUMPKIN (Associate Director, Production Supervisor) began his directing career as resident director for Theatre Under the Stars. This experience brought him to the attention of director/choreographer Tommy Tune. Under Tune's wing, and later as his collaborator. Bruce learned the ropes of staging a musical by overseeing his productions of My One and Only and Grand Hotel. Bruce advanced through the ranks and eventually found himself as co-director of the acclaimed West End production of Grand Hotel. Off-Broadway, Mr. Lumpkin's Summer of '69 played to filled houses at the Douglas Fairbanks Theatre. Favorites: a revisionist look at Caberet for which he won the "Barrymore Award" for Best Director and Best Musical. The World premiers of Dodsworth, Grossingers and La Vie En Bleu. Bruce is thrilled and honored to be working once again with Mr. Tune.

JOHN EDKINS (Production Technical Supervisor) attended college at Indiana University where he majored in Criminal Law. With a father involved in theatre and a mother involved in law, he was undecided on what he wanted to do. He worked weekends in the theatre and has since become one of the top five youngest Production Supervisors in the country. He has worked with the Civic Light Opera for 25 years and has been Production Supervisor for the past 12 years. John is the owner of JE Scenic Technologies, Inc., a theatrical scenic production services and storage company. Regionally, his company designs and constructs a wide range of projects that vary from sets for television newsrooms to operas on a grand scale. John has been involved with the Diocese of Pittsburgh for the past four years in development and construction of the Millennium Crèche, the only existing replica of the Crèche that is displayed at the Vatican in Rome every year. Nationally and internationally, John was Production Supervisor in charge of all technical aspects of production for The Phantom of the Opera and Cabaret. He is one of three Technical Supervisors who oversee all new productions for Cameron Mackintosh's office. John is also the Technical Supervisor in charge of all national tours for Theater of the Stars in Atlanta. Current projects include the national and international tour of Big River. Other recent national tours include West Side Story, Annie, The Sound of Music and My Fair Lady. John resides in Pittsburgh with his wife and four sons.

G. ERIC MURATALLA (Company Manager) Broadway: Jackie Mason: Freshly Squeezed, Raisin in the Sun w/ Sean Combs, Cat...Tin Roof w/ Ashley Judd, ... Allergist's Wife, The Rocky Horror Show, ART, A Doll's House, Skylight, An Ideal Husband. National Tours: The Full Monty, Copenhagen, Leader of the Pack, Company. "Much thanks to God, family and friends for their love and support."

MICHAEL DANEK (Production Stage Manager). Broadway: A Chorus Line, Woman of the Year w/ Lauren Bacall, Hello Dolly w/Carol Channing, Copperfield w/Christian Slater. European tours: Footloose, (European Premier) 42nd St., A Chorus Line, Evita, West Side Story, Grease, Fame, Hair. Off-Broadway: Perfect Crime, (Longest Running play in New York) Burlesque, The Ladies Not for Burning, Shattered Dreams, Undiscovered Country, Regional: A Little Night Music, I Do I Do, 1776, Company, Music Man, Have I got a Girl for You-(The Frankenstein Musical), Little Shop of Horrors, See Saw, Cabaret, My Fair Lady, As You Like It, Dames at Sea, Fiddler on The Roof, Gypsy, Guys and Dolls, Camelot, Godspell, Carousel, Oliver, West Side Story. Workshops and Concerts: Michael Bennett's Scandal, Trotsky in New York, Degenerate Art at the Guggenheim, Humpty Dumpty concert dance piece, performed at Cannes Dance Festival.

JASON A. QUINN (Stage Manager). Broadway: Cabaret, Phantom of the Opera, Urban Cowboy, Candide with the N.Y. Philharmonic, and pre Broadway engagements of Annie Get Your Gun, In My Life and the upcoming production of A Tale of Two Cities. Off-Broadway: Criss Angel Mindfreak, Tony 'n Tina's Wedding, and productions for Lincoln Center, Culture Project, and Chicago's Second City. Select industrials include the re-opening of the Statue of Liberty, The GLAAD Media Awards, The U.S. Open and events for Miller Light, VH1's Save the Music, the N.Y. Yankees and the NFL. Jason is a credited contributor to several books on event management and has served as a professor and guest lecturer at several universities in the northeast.

PATRICK RINN (Assistant Stage Manager). Credits include: Grand Hotel. Bye Bye Birdie. Tommy Tune Tonite!, Busker Alley, Will Roger's Follies, White Tie and Tails. Currently PSM for Tommy Tune and the Manhattan Rhythm Kings. Patrick also directs and produces several cable programs as well as special events in NYC. "Thank you Tommy Tune for all you have taught me."

PITTSBURGH CLO/VAN KAPLAN (Producer). Since 1946, Pittsburgh CLO has enjoyed an exceptional reputation as one of the country's most prestigious non-profit theaters, dedicated to the preservation, creation and promotion of live musical theater. Each year, the CLO produces a Main Stage Season at the Benedum Center, A Musical Christmas Carol at the Byham Theater and the year-round CLO Cabaret at Theater Square. Under the direction of Van Kaplan, the CLO expanded its mission to include national touring and the development of new works. He has produced several touring productions including the American Premiere of Barry Manilow's Copacabana, Joseph and the Amazing Technicolor Dreamcoat; stock tours of Kopit & Yestori's Phantom, Singin' in the Rain, Chess, Grand Hotel, City of Angels, Evita, Brigadoon and Nunsense II. As an investor, the CLO has participated in the Broadway productions of Monty Python's Spamalot, The Color Purple, Chita Rivera: The Dancer's Life, Thoroughly Modern Millie, Bombay Dreams, Flower Drum Song and Def West's production of Big River. Mr. Kaplan is a member of the League of American Theatres and Producers, Inc. and is past president of the National Alliance for Musical Theatre. Visit www.PittsburghCLO.org for more information.

NEDERLANDER PRESENTATIONS, INC. (Producer) is a producing arm of a family company prominent for three generations in management and operation of theatres and productions of distinguished entertainment. In addition to producing innumerable plays and musicals, operas, ballets and concerts and presenting artists ranging from Nureyev to Sinatra to U2, the Nederlander Organization owns a notable chain of legitimate theatres on Broadway, across the USA and in London. Movin' Out, Democracy and Fiddler on the Roof are recent Broadway presentations.

INDEPENDENT PRESENTERS WORKS (Producer) is an association of promoters, theaters and performing arts centers. These members bring Broadway productions to more than 110 cities throughout North America and Japan. Recent Broadway productions include Monty Python's Spamalot, Thoroughly Modern Millie, Bombay Dreams and The Color Purple. National tours include Thoroughly Modern Millie, Starlight Express, Doctor Dolittle and Monty Python's Spamalot. IPN was associate producer of the London production of Thoroughly Modern Millie and will assist in the upcoming U.K. production of Matthew Bourne's Edward Scissorhands.

COLUMBIA ARTISTS THEATRICALS

(Producer) is represented by Aldo Scrofani and Gary McAvay. Previously Executive VP of Jujamcyn Theatres, Mr. Scrofani joined Columbia Artists in 1990 and is currently Chief Operating Officer and a member of the Board of Directors. He has co-produced, managed, or been associated with over 100 Broadway, national, and/or international productions including Dirty Rotten Scoundrels; Chita Rivera: The Dancer's Life; Bring In 'Da Noise, Bring In 'Da Funk; Elaine Stritch At Liberty; STOMP; Tap Dogs; Sunset Boulevard; Carousel; Jelly's Last Jam; The World Goes Round; Master Class; Grand Hotel; Gypsy; City of Angels; M. Butterfly; My One and Only; The Piano Lesson; Into The Woods; Big River and Dracula. He is a member of the League of American Theatres and Producers and serves on the Board of Governors. Gary McAvay is President of Columbia Artists Theatricals (CAT) and a member of the Board of Directors. Mr. McAvay has represented numerous national tours including Grease, Tru, Joseph and the Amazing Technicolor Dreamcoat, Master Class, Cats, Annie, Evita, Chicago, STOMP, Tap Dogs, Annie Get Your Gun, Ragtime, Copenhagen, South Pacific, AEROS and Jesus Christ Superstar. His co-producing credits include Bring In 'Da Noise, Bring In 'Da Funk; Sunset Boulevard; Carousel; Jelly's Last Jam; Born Yesterday; The King and I; Starlight Express and The Belle of Amherst. He is a member of the League of American Theatres and Producers and is the 2004 recipient of the League's Lifetime Achievement in Touring Broadway award.

STAFF FOR DR. DOLITTLE

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COMPANY MANAGER G. Eric Muratalla

PRODUCTION TECHNICAL SUPERVISOR John Edkins

> TOUR PRESS & MARKETING TMG-The Marketing Group Tanya Grubich Laura Matalon Phillip Alemán

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Stage ManagerJason A. Quinn
Assistant Stage ManagerPatrick Rinn
Assistant Company ManagerElizabeth Talmadge
Head CarpenterJohn Paull
Assistant CarpentersKevin Fisher, Andy Miller
Production Electrician
Head Electrician Peter Bilton
Assistant ElectriciansEric Molitor, Ronnie Sukinik
Moving Light ProgrammerLaura Frank
Head Sound EngineerJustin B. Rathbun
Assistant Sound Engineer
Assistant Sound EngineerDrew Levy
Head Property MasterShawn Riley
Assistant Property PersonTobia D'Amore
Wardrobe SupervisorsRobert Guy, Michael Louis
Mr. Tune's DresserMilddra G. Ferreira
Wig and Make Up Supervisor Mooney
Rehearsal PianistMatthew R. Doebler
Rehearsal Stand In for Mr. TuneJames Young
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Associate Lighting DesignerBenjamin Pearcy
Associate ConductorMurray Snyder
Assistant to Mr. BricusseGinger Mason
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Assistant to Ms. GranataJeriana Hochberg
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The Director and Choreographer are members of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.



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Megan Mullally is not your usual cabaret artist: You're not very likely to hear her singing "Surry With the Fringe on Top."

But this Emmy winner is a multitalented performer who will thrill audiences with a stunning vocal range and quirky choice of song. We chat with Megan about her band, her show and how she chooses her songs.

MEGAN MULLALLY: Supremely Good

BY LIBBY SLATE

you're coming to hear Megan Mullally in the Cabaret Series this spring, don't expect classic show tunes. The actress-singer, who plays Founders Hall April 18-22 with her band, Supreme Music Program, is as much an iconoclast in her music as she is on television, having made an indelible impression there as Karen Walker, the socialite assistant with the pig-squeal voice and martini in hand on Will & Grace.

That shrill, against-type pitch was Mullally's idea, helping define her breakout character as one of sitcom's most memorable in recent years; she won an Emmy® Award for the role in 2000. The real Mullally is more laconic and laidback, certainly more dulcet of tone and down-home in style. Her cover band plays a grab bag of songs and styles, with lyrics by everyone from Edna St. Vincent Millay to Bobbie Gentry. (Would Karen Walker even have *heard* of the New England poet?)

Mullally herself hails from the Great Plains, having grown up in Oklahoma City, where she trained as a dancer and, as a teenager, soloed with a ballet company. She spent summers studying at George Balanchine's School of American Ballet in New York, but switched from ballet to the boards after discovering theater as a student at Northwestern University. She performed on Chicago stages for several years before moving to Los Angeles in the mid-1980s.

Her first regular TV series role came in the 1986-87 sitcom *The Ellen Burstyn Show*, playing the star's daughter, followed by appearances in several short-lived series and guest shots on *Seinfeld*, *Frasier* and *China Beach*. She scored an instant hit with *Will & Grace*, now in its eighth and final season, and has amassed three Screen Actors Guild Awards and an American Comedy Award as well as the Emmy for her naughty-and-not-so-nice onscreen antics. Her film credits include *Anywhere But Here* and *Everything Put Together*.

Her band may not do Broadway, but Mullally has, debuting in 1994 in *Grease* with Rosie O'Donnell and garnering an Outer Critic's Circle Award nomination for the Broadway revival of *How to Succeed in Business Without Really Trying* opposite Matthew Broderick. In Los Angeles, she belongs to a small theater company, The Evidence Room, where she met her husband of two years, actor Nick Offerman. She has sung at the Walt Disney Concert Hall and, with Supreme Music Program, performed at Lincoln Center and the Kennedy Center as well as the Oklahoma Civic Center and with the Seattle Symphony. She's also released two CDs with her group: the out-of-print *Sweetheart Break-In* and *Big as a Berry*.

THE CENTER: Are people surprised that Karen Walker sings?

MULLALLY: I always think that at this point, people have seen me on talk shows and know that I'm not Karen. And at this venue, people will [already] be aware of the band.

How did the band come about?

I put the band together a little before Will & Grace. I'd originally started because I wanted to do a stage show — like performance art, not a musical or cabaret. I met with [music director-keyboardist] Greg Kuehn; I'd gotten his name through a friend. Then he found out about a guitar player, Stuart Mathis. I found drummer Joe Berardi. There were four of us for a while. We did four years of Sweetheart at the Coast Playhouse in West Hollywood, a really weird, cool piece. It was universally not very well liked, but that made me like it even more. There was a through-line, but it was obtuse. Then after Will & Grace started, people came expecting to see me on a pink pouf, drinking a martini.

Now there are two more of you: Doug Livingston on pedal steel, mandolin and sousaphone and Piotr Jandula on viola. Why the unusual name — Supreme Music Program?

[Laughs.] I named it. I was tossing around some ideas with Greg, and I think subconsciously I must have set out to make the band not accessible. I imagined that in Chairman Mao's China there was an edict issued that there were songs you weren't allowed to listen to. In my thinking, our music was on the list, called the Supreme Music Program. We're probably the first cover band in history that covers songs no one's ever heard of! We're really the least commercial band ever.

Why do covers rather than original material?

Greg and I have talked about writing stuff. I simply don't have the time. The thing about doing the covers is, unless you're really musically savvy, you'd be hard-pressed to come to our shows and find any song you've ever heard of in your life! [Laughs again.] That's the whole point of the band to me. These are little gems people don't know. Here's a chance for me to expose people to these

CABARET SERIES



songs. Like [the mournful] "Down by the Water" by [English alternative rock singer-songwriter] P.J. Harvey. People might never buy anything by P.J. Harvey, but if my audience from *Will & Grace* hears this, maybe they will.

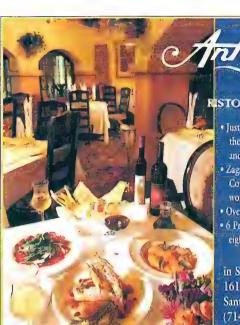
Bobbie Gentry's "Ode to Billie Joe" was a hit in its day, but the others are indeed obscure. It's not a traditional cabaret act.

No. It's just a band. I will pick a set — it's not like we're pulling songs out of the air. But there's no set patter. We do blues, jazz, pop, rock, everything from the Victorian era through Tom Waits. I think people like the show because it's different. It's more subjective, more right-brain. It's definitely a songwriter's band. It's not about me singing with the band; it's about the songs and the songwriters.

What will you be singing at The Center?

I have no idea yet! I have yet to get my witch's cauldron and stir. I'll probably do a little bit of everything. It's a smart audience. Maybe sonnets by Edna St. Vincent Millay, "Lament" and "Souvenir;" [Randy Newman's] "Lonely at the Top;" [Wilson-Taylor-Richey's] "The Grand Tour;" "Ode to Billie Joe."

You have a built-in fan base with Will & Grace. The show's finale is scheduled to air May 18. How does that feel?



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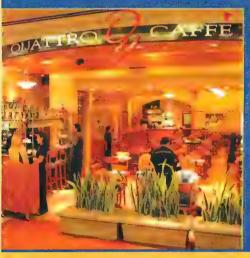
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South Coast Plaza 3333 Bristol St. Costa Mesa (714) 754–0300 The season's been going really well. We have great writers. It's a little early [at press time] for everybody to be in full-blown trauma mode. It's definitely in the air, but people aren't hysterically crying yet. It's flying by. This is sort of a cult show — people come to the tapings prepared to laugh.

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Libby Slate is a Los Angeles-based writer who frequently covers the performing arts.

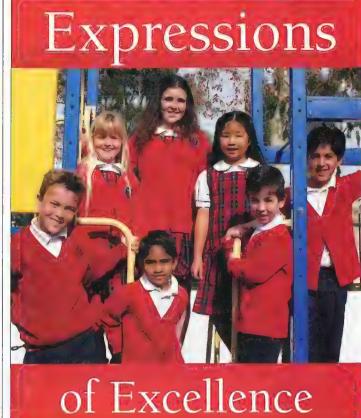
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"When I'm in front of a live audience, I like it if something inspires and surprises them before they even know what's in progress."

inspires and surprises them before they even know what's in progress."

It was while at school at Gustavus
Adolphus College in St. Peter, Minnesota,
that a friend introduced Elling to the music
of Dexter Gordon, Dave Brubeck and
Herbie Hancock, as well as the scat singing
of Ella Fitzgerald. Intrigued, Elling started
sitting in with a student combo and soon
joined the college's jazz orchestra.

But it wasn't until he was introduced to the soaring solos of alto saxophonist Paul Desmond and decided that he wanted to sing the way Desmond played, that Elling's musical path was set. He soon discovered the work of Jon Hendricks, whose seminal work of setting lyrics to Benny Golson's "I Remember Clifford" blazed a whole new trail in jazz music.

After graduation, Elling returned to Chicago and by the early '90s was gigging around town. He eventually became a fixture at the Green Mill's Monday night jam sessions led by saxophonist Ed Peterson, where he met Laurence Hobgood, the pianist in Peterson's band. Elling immediately recognized a musical soulmate, and he and Hobgood began their mutually fulfilling musical partnership. Five recordings and five Grammy nominations later, they're still going strong.

It should come as no surprise that Elling draws from a staggering variety of sources; after all, he was recognized early on for working in images and references from such writers as Rainer Maria Rilke, Kenneth Rexroth, Marcel Proust and Jack Kerouac into his vocal compositions. Yet Elling is quick to point out that there's more than one well of inspiration: "There are writers I enjoy. There are musicians whose work I respect. But I don't know if you can point to any one person and say, "That's my inspiration.'"

Elling is currently enjoying such authors as Pulitzer Prize winner Michael Chabon and the renowned Philip Roth. He also cites Paul Auster, "a writer who is quick to say how in love he is with the process of writing and writing itself ... his writing style is good company. It's baffling to me that his writing isn't more recognized here in the States. He's more popular in France. Of course, the same can be said of me, I guess."

Elling is careful to avoid the suggestion that his work be viewed as a direct interpretation of the writers he draws from. "For one thing, it's hard enough for people to figure out what they really mean when they say something, so imagine how difficult it is for someone like me to say, 'This is what I think this meant when he wrote that.'"

His explorations of the musical landscape have found him poring over the works of John Scofield ("really difficult"), Wayne Short and Sarah Vaughan. "I want to find some new standards to play with," Elling explains.

He's also digging deep into Chicago tenor saxophonist Von Freeman's work, particularly his version of the Duke Ellington classic "I Like the Sunrise." "There's a jagged quality to Von's playing that makes it really challenging and interesting to work with." Elling likens Freeman's soulful sound and hard-won authenticity to a preacher testifying. "Eventually, we're going to make another recording, which should include a lot of the material I'm working on now."

One recent achievement that Elling is particularly proud of is the Whitman Oratorio, pianist/composer Fred Hersch's bold adaptation of Walt Whitman's celestial American epic poem "Leaves of Grass," "I was honored to have Fred write this piece specifically for me," Elling says. "It was such an impossible and beautiful thing, adapting Whitman's poetry to music. His work is uplifting for my spirit." Elling finds the work "especially important now, in this time of division, when we need to say, 'People, let's work together."

Elling also recently participated in a series of performances marking the 10th anniversary of the Traffic Series at the Steppenwolf Theater: "It's this very cool program that tries to bring together audiences and artists, especially those people that are working with poetry, spoken word and music."

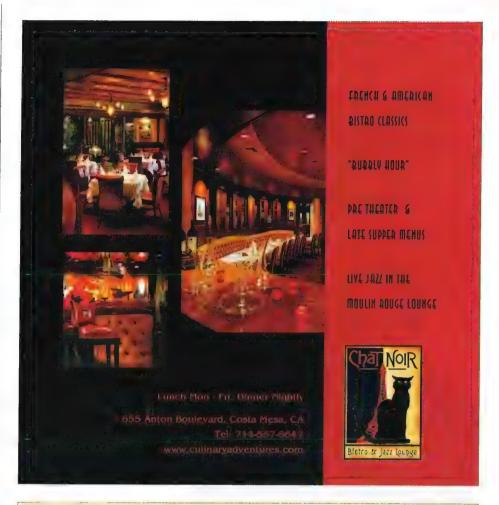
So what can Center audiences look forward to when Elling returns to Founders Hall? Well, he will once again be playing with his trio, albeit with a change in the line-up: new drummer Kobie Watkins. Their Jazz Club performances will feature "some things from Man in the Air. I like to do some familiar stuff for the fans [along with] plenty of new material," says Elling. We'll be deep into the stuff we're working on then. I'm always looking for new stuff."

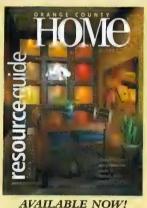
Kelly Flynn is an Orange County-based freelance writer/director.

Founders Hall Dates: April 7 - April 8, 2006 Tickets: \$56

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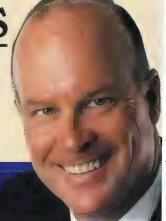
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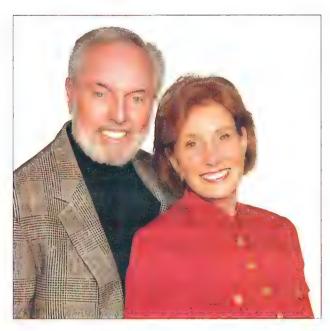
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Spotlight On:

Victoria and David Collins



As supporters of the arts in Orange County for more than 30 years, Victoria and David Collins have watched their community's performing arts grow from grassroots to the soon-to-open Renée and Henry Segerstrom Concert Hall and Samueli Theater. Standing alongside Segerstrom Hall, these exquisite facilities will place The Center on an international standing alongside such renowned performing arts centers as Lincoln Center in New York and the Kennedy Center in Washington, DC.

The couple and their five children can remember when The Center was still on the drawing board, and felt back then it was important as a family to be supporters of this arts community. When The Center opened and the Collins name was included on the Endowment element as major donors, they purposefully included the names of their children. "We wanted the whole family to feel part of this community development," says David. "We emphasize that a lot. The Center is a treasured resource for Orange County residents of all ages."

David knew that The Center would represent a big leap for the presentation of important artists and performing arts companies in Southern California, but even he was amazed when the Vienna Philharmonic announced in 1997 a visit to the United States, with

performances in only two locations: Carnegie Hall in New York City and The Center. "I was astonished," says David. "That was significant for me, realizing that this institution was now on such a major international level." Today, it's not unusual for major dance companies and orchestras to make The Center one of the few American stops of their international tours.

Over the years, the Collins family has enjoyed a variety of performances, including opera, ballet, Broadway musicals and symphony orchestras. "Victoria loves the Broadway shows, and I love the symphony," says David. "Our own Pacific Symphony is world-class, and the new hall will give it greater international prominence to shine alongside the great orchestras that visit The Center." They are also excited about the performances that will be featured in Samueli Theater. "It will attract live entertainment, such as jazz and cabaret artists, that will be extraordinary in this intimate setting," says Victoria. "The audience will feel as if they're 'in the experience' of a virtuoso performance."

Victoria has been a member of Angels of the Arts since 2000, which has added to their enjoyment of Center events such as the annual Candlelight Concert. And last year, David (who has served two terms on the board of the Philharmonic Society,) was invited to join The Center's board of directors. He is happy to have an opportunity to represent the ideas and dreams of Orange County families regarding the arts: "I really appreciate the commitment and dedication of my fellow board members who bring to the table great ideas about how to make The Center available to the entire community and beyond."

David is CEO and managing partner of Active Living International LLC, a consulting group that specializes in the field of active living resorts. He also serves as chairman of Senior Living International, Espana, B.V., Amsterdam, The Netherlands, and is a member of the board of SENSARA Partners, S.A., Malaga, Spain, a developer of retirement communities in Spain and Mexico. Victoria is a Principal with the Keller Group in Irvine and is a noted author and speaker. She has been named by *Worth* magazine as one of the "roo Best Wealth Advisors In The Country." The couple resides in Corona del Mar and have eight grandchildren who already are becoming Center patrons themselves.

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Champagne Taste for Center Stars

Who needs the Red Carpet?

Neiman Marcus rolled out a champagne-toned carpet to showcase the breathtaking Spring 2006 Collection of French designer Monique L'Huilliere for The Center Stars, an arts-loving support group known for its appreciation of the good life.

Members of The Center Stars enjoyed luncheon at elegant tables topped with embroidered champagne cloths and crowned with clusters of pale roses, and then watched as models took the spotlight in heart-stoppingly beautiful gowns that ranged from floaty numbers with multilayer hems to sedate masterpieces glittering with jewel-encrusted necklines.

Neiman Marcus Public Relations Manager Michelle Hall welcomed the enthusiastic crowd, who, besides feasting their eyes on the ultra-feminine collection, enjoyed a fine wine reception and chilled seafood luncheon at the January 26 event. "It's a privilege to welcome all of you," Hall said, as she stood before guests. She promised them a knockout show. "When the salespeople can't stop touching a collection, you know it's drop-dead," she said.

Ten-year Center Stars member Rusty Hood called the collection "Absolutely gorgeous! This designer has the most talent I've seen in a decade. I love the way she uses beading – very *au couture*, but not heavy." Center Star Denice Mock agreed: "I love how feminine the gowns are without being frou-frou or over-the-top."

For event co-chairs Eve Kornyei and Darby Manclark, the OC preview of one of the world's hottest designers was nothing less than a coup. "Darby and Eve, you've done it again – this is wonderful!" praised Center Stars President Judy Brady.

Also on the scene: Gail Daniels, Maryann Finley, Donna Calvert, Sally Crockett, Cindy Gates, Ann Howard, Martha Green, Cathy Udall, Pat Weber, Irene Tomkinson, Jennifer Condas, Elise Roberts, Cathy Lowden, Lori Nadler, Susie McMannes, Patti Rozak, Phyllis Shafer.







Aichaele Hall, Neiman Marcus public relations manager, Center itars President Judy Brady and Ariana Shani, general manager of Jeiman Marcus



Cynthia Jennings and Eve Michaels Stoltz



by Manclark and Eve Kornyei, event chairs



Mary Sue Witter, Natalie Curtin, Ava Turner

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HOME

Countdown to the Opening



Henry and Susan Samueli left, with Elizabeth and Henry Segerstrom in the Concert Hall.

Have you wondered what guests on hardhat tours of the Renée and Henry Segerstrom Concert Hall and Samueli Theater are seeing and learning about The Center's new venues?

Here are some facts that you might find interesting:

The total structure is 250,000 square feet and 106 feet tall. The Grand Portal of the existing Center building tops out at 88 feet.

Architect Cesar Pelli designed the serpentine glass façade to mimic the flow of a theater curtain and gentle waves of the Pacific. There are 650 panes of glass suspended vertically from horizontal mullions. The facing of the rest of the building is textured Portuguese limestone that is already reflecting the warmth of the Southern California sun.

The concert hall lobby is 66 feet, floor to ceiling. The flooring will be Spanish granite. A stainless steel and glass circular staircase will lead from the street level to the balcony level lobby. At the head of the staircase will be the Circle of Honor, frosted glass panels inscribed with names of donors of \$5 million or more to capital campaign.

The concert hall is five stories high. There are 128 acoustical doors that, along with the three acoustical canopies above the performance platform, allow conductors and musicians to adjust the acoustics to best showcase everything from a large Mahler symphony orchestra to a single *a cappella* vocalist.

Warm Canadian maple faces the interiors of the balconies and tiers, giving the concert hall a rich and luxurious ambience. And the seats are large, comfortable and allow plenty of leg room.

Samueli Theater has been designed in a less formal style than the concert hall, deliberately reminiscent of the intimate Broadway theaters. Large frosted glass panels with backlight will create a unique presence and character.

Samueli Theater will have a maximum capacity of 500 and include two mezzanines. It's multi-use design will accommodate thrust stage, theater-in-the-round, club-style, traditional concert, seminars and banquets. It will be the future home of The Center's Jazz Club and Cabaret series and Pacific Symphony's Café Ludwig.

Few people have yet seen the basement – but there are additional first-class accommodations to be found. Fifteen dressing rooms, locker rooms – specific locker sizes for oversized musical instruments, 8 private rehearsal rooms, a music library, storage and the heating, ventilation and air conditioning equipment.

At more than 80% complete, the Renée and Henry Segerstrom Concert Hall, Samueli Theater and the education center are becoming a dramatic reality in the theatre and cultural heart of Orange County. We look forward to showing you The Center's new venues very soon.

Lobby of the new Renée and Henry Segerstrom Concert Hall



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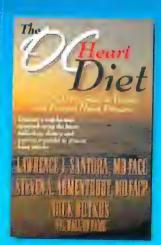


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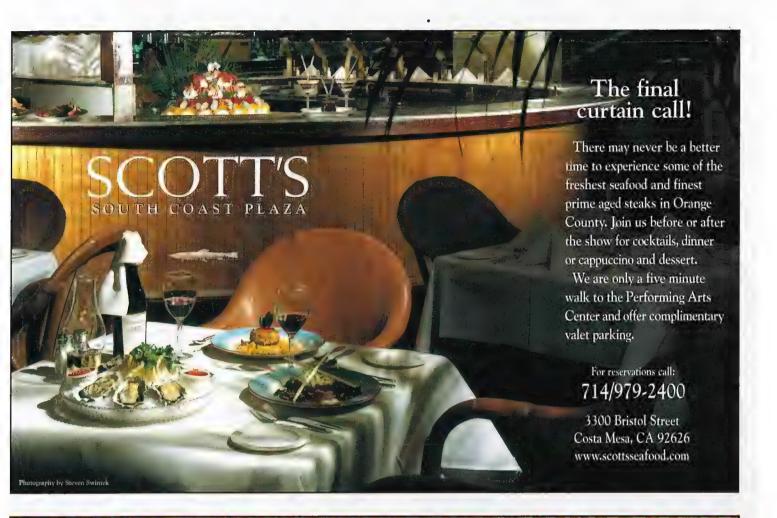
Dr. Lawrence Santora, Medical Director and author of *The OC Heart Diet* (co-authored by Dick Butkus), describes a new approach to preventing heart disease.

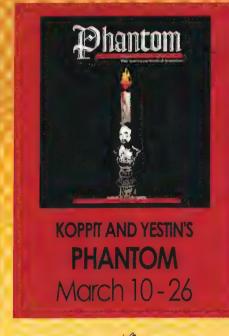
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continued from page 24

theater performer. But the adjudicators saw something more and encouraged her to explore new vistas.

"They were really helpful," recalls Everhart, who says she'll be back to audition in the 2006 program. "They told me I needed to look more deeply into my song, to relate it back to myself and make it my own. They also said that I was very jazzy, and that I should sing some Cole Porter or Duke Ellington," Everhart continues. "I love jazz but I had never considered singing it; now I'm working a lot more with classic jazz pieces and I'm very comfortable with it. That absolutely changed my thinking."

Another Tomorrow's Stars alum, Erin Mackey, also appreciates the value of a nurturing audition experience, knowing very well how competitive the performing arts can be. "Auditioning is your life if you're going to do theater," says Mackey, a 2004 Fullerton High School graduate who started auditioning for film and television at 10, and added musical theater to her resume at 13.

A veteran of several Broadway show tryouts — good experience, but no jobs, she says — she landed a swing role (meaning she steps in for various female ensemble parts as needed) in the national touring company of *Wicked* while on summer break from her studies at Carnegie-Mellon.

Mackey has some words of wisdom for future Tomorrow's Stars auditioners, advice that could apply to all young artists eager to try their wings on the stage. In short: It's all about attitude. "It's so important to feel good about it, win or lose," she says. "Just do the best you can do that day; if you're sick, that's what you have to deal with. Just do your best with whatever place you're in.

"The people [on the panel] want you to succeed," Mackey continues. "You're putting yourself out on a limb, and they want this to be a positive experience for you. Just think, they're looking for someone special and they want it to be you."

Corinne Flocken is a freelance writer based in Orange County.





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GOODWILL OF ORANGE COUNTY





Arts Roundup

Pacific Symphony

Percussion phenomenon Evelyn Glennie appears with Pacific Symphony April 6 and 7. Glennie combines superb technical abilities, a profound appreciation of the visual elements of percussion and astonishing musicality. Her performance of Kevin Puts' new Concerto for Percussion is followed by Dvorak's New World Symphony. The concert will also include Copland's An Outdoor Overture. On April 26-27, Mozart's French Connection includes two tantalizing treats from Mozart: Piano Concerto No. 9 in E-flat major, and Symphony No. 31 in D major, Paris. Pianist Markus Groh will join the symphony; he is lauded for the richness of his sound. The evening will include Mendelssohn's Overture to A Midsummer Night's Dream and Rameau's Suite from Les Boreadas.

The Pops season continues April 28-29 with Chris Botti, perhaps the only trumpeter to grace People magazine's "50 Most Beautiful People" list. A rising star, Botti breathes new soul and magic into classic pop and jazz.

Philharmonic Society

The World Sounds series concludes with Ladysmith Black Mambazo on April 8. For more than 30 years, this group has married the intricate rhythms and harmonies of its native South African musical traditions to the sounds and sentiments of Christian gospel music. The result is a musical and spiritual alchemy representing every corner of the religious, cultural and ethnic landscape.

Opera Pacific

Opera Pacific's season ends with the world premiere of a new production of Verdi's Aida on April 18, 20, 22 and 23. Set in the pageantry of ancient Egypt, this tragic tale of unlikely lovers separated by a rival's jealousy and torn by family loyalty amid war and conquest is one of opera's most moving and popular operas of all time. The production, created by award-winning designer Zandra Rhodes, will star one of today's most celebrated American sopranos, Angela Brown, as Aïda, and world-renowned tenor Carl Tanner as Radames. Aïda's rival, Amneris, will be sung by Milena Kitic, and John DeMain conducts.



Evelyn Glennie





Ladysmith Black Mambazo



Angela Brown

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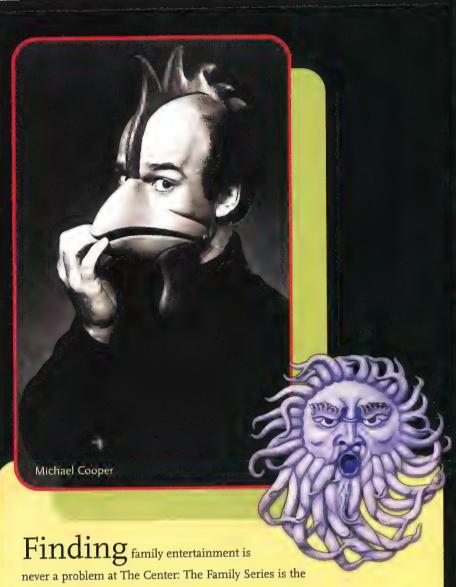
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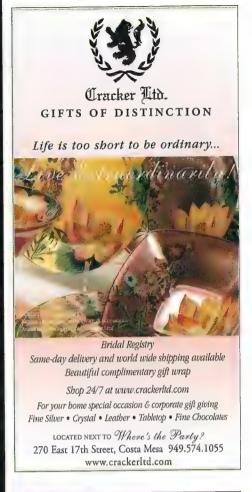


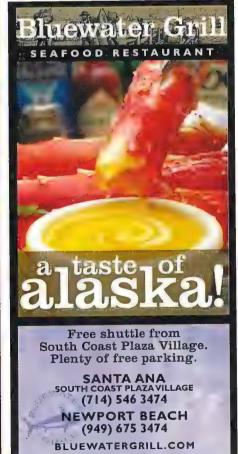


never a problem at The Center: The Family Series is the perfect way for kids and adults to share the magic of live entertainment. This season's series closes with Michael Cooper: Masked Marvels & Wondertales, April 28-30. Due to popular demand, two shows have been added on April 30 at 11:30 a.m. and 4 p.m. Tickets are \$8.

Michael Cooper is a poet of the stage, a visual artist and virtuoso mime whose exquisite performances of humor and poignancy, nimble speech and eloquent gesture have dazzled audiences for nearly 30 years. In his one-man extravaganza, Masked Marvels & Wondertales, he uses breathtaking handcrafted masks to tell tales that combine mythical and autobiographical stories of courage and wonder. Having elevated this most ancient of theatre crafts to the level of fine art, Cooper's show features outlandish stilt dancing and a physical repertoire that ranges from the madcap to the sublime. Cooper's captivating stories are told through prose, poetry and mime, using his handmade masks that can take up to 300 hours to create, and evoking a sense of wonder in us all.

With performances in Founders Hall, audiences can experience Family Series shows up close. You'll be captivated by the fun, the humor and the charm, and, more importantly, the Family Series is an opportunity for you and your family to enjoy together the thrill of live entertainment.







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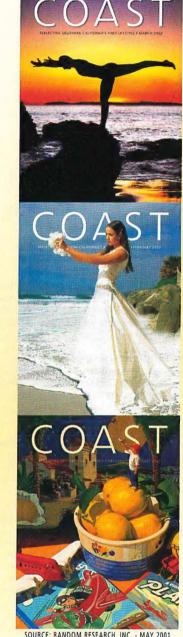
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TO CHARGE TICKETS BY PHONE: CENTERTIX: (714) 556-2787

GROUP SALES: For information regarding group discounts (20 or more tickets), call (714) 755-0236.

ONLINE: www.ocpac.org

TICKET EXCHANGES/DONATIONS OR LOST TICKET: These policies vary with each attraction. Please call (714) 556-ARTS for specific information.

INFORMATION FOR PATRONS REQUIRING SPECIAL ACCOMMODATIONS

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PARKING FOR TICKET PURCHASE AND PERFORMANCE ARRIVAL AND DEPARTURE:

Street parking is available for purchase of tickets at the Box Office for a limited number of vehicles and at performance time for drop-off and pick-up of patrons.

PARKING FOR PERFORMANCE: Accessible parking spaces are available at Center Tower Garage, adjacent to The Center. From the garage, there is elevator access to Town Center Drive and The Center's street level and plaza level entrances.

TICKETING AND SEATING: Accessible locations for patrons with wheelchairs are available. Please contact (714) 556-2787 for availability and reservations. Patrons are encouraged to bring a companion to provide assistance.

SENNHEISER ASSISTIVE LISTENING SYSTEM:

Wireless lightweight headsets are available in the Plaza Level Lobby at no cost to those who wish to enhance the theater's normal sound level. To obtain a headset, a driver's license or major credit card will be required and then returned upon receipt of the equipment at the close of the performance.

LARGE PRINT PROGRAMS for Center-presented events in Segerstrom Hall are available at the front entrance on the Plaza Level, and for Founders Hall events at the entrance to the theater. Please ask an usher for more information.

FOR ADDITIONAL INFORMATION on Center accessibility services, please call (714) 556-2122, ext. 4590.

THE CENTER ROOM

Located on First Tier level. Membership limited. Patrons are required to show membership card and limit their guests to three people. For information, call (714) 556-2122, ext. 4248.

PROHIBITING OF CAMERA AND RECORDING EQUIPMENT: Photographing and recording the performance is strictly prohibited.

CELLULAR PHONE, BEEPERS AND WATCH ALARM COURTESY REMINDER: Electronic signals on phones, watches or pagers should be disconnected before the start of the performance.

DOCTOR AND PARENTS EMERGENCY CALL

NUMBER: Please leave your seating locations with your exchange or sitter and have them call (714) 556-2321 in case of emergency.

FIRE EXIT NOTICE: The red-lighted "Exit" sign nearest your seat is the shortest route. In the event of fire or other emergency, please do NOT run — WALK — to the nearest exit.

NO SMOKING: The Center is a totally non-smoking building. Designated smoking areas are located on the exterior balconies of each seating level.

USHERS: Ushers are located at each entrance to the auditorium and at stations in the lobby. If you have a question or a problem, please let them know and they will contact the Patron Manager. If you are interested in becoming a member of the ushering staff, please call Christine Upham, Patron Manager, at (714) 556-2122, ext. 4278.

LATE SEATING: Latecomers will be seated at the first appropriate pause in the program. Closed-circuit television viewing is available on Orchestra and First, Second and Third Tier levels.

BALCONY SEATING: Leaning forward in balcony seats may obstruct the view of those behind you. For the benefit of all patrons in balcony seats, please keep this in mind throughout the performance.

CHILDREN: Children are welcome at most Center events, but every patron must have a ticket, regardless of age. As a courtesy to other patrons, please bear in mind that it is not appropriate for small children to attend performances where silence is a prerequisite for full enjoyment of the artistic experience. Babes in arms are not permitted.

LOST AND FOUND: Please contact the Security Office Manager at (714) 556-2122. ext. 4340.

ELEVATORS, TELEPHONES AND RESTROOMS: Accessible elevators are located on all levels. Pay telephones are located on Orchestra and First Tier levels. Restrooms are located near elevators on Orchestra and First, Second and Third Tier levels.

FIRST AID FACILITIES: Located in the Street Level Lobby; a registered nurse is on duty.

BARS, DRINKING FOUNTAINS AND COAT

CHECK: Full-service bars are located on Orchestra and First, Second and Third Tier levels. Drinking fountains are found on all levels. Coat check room is located in Orchestra Level Lobby and is available at no charge.

FOUNDERS HALL: Designed as a "black box" theater, Founders Hall plays host to The Center's Jazz Club, Cabaret and Concert Series as well as a variety of education events. For information on Founders Hall concerts, call (714) 556-ARTS.

ARTISTS' ENTRANCE: On Avenue of the Arts.

PARKING FACILITIES: Primary parking structure is located at Center Tower Garage, adjacent to The Center on Sunflower Avenue between Avenue of the Arts and Park Center Drive.

BINOCULARS: High-power compact binoculars are available for rental in the Plaza Level Lobby. A driver's license or major credit card will be required and then returned upon receipt of the equipment at the close of the performance.

PLAZA CAFÉ: The Plaza Café serves light refreshments, including sandwiches, salads and desserts. Located on the Plaza Level, it is open one hour prior to curtain and during intermissions.

FOR YOUR INTEREST

TOURS: Free public guided tours of The Center are available from The Center Docents every Wednesday and Saturday at 10:30 a.m. Dates and times are subject to change. For additional information and reservations for groups of 10 or more, call (714) 556-2122, ext. 4833.

SPEAKERS BUREAU: To schedule a speaker for your club or community group, please call (714) 556-2122, ext. 4206.

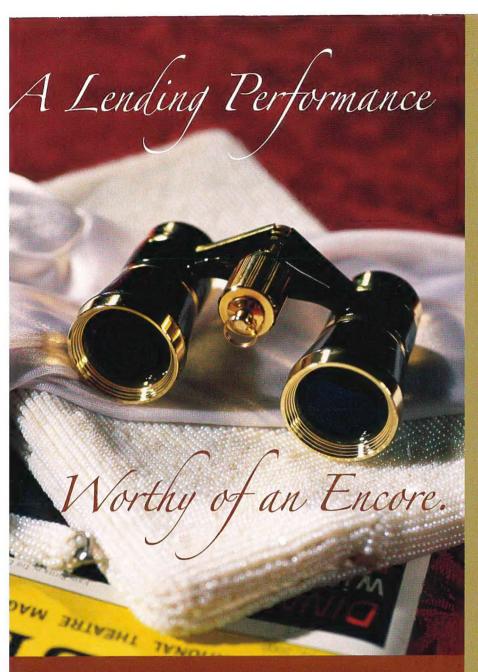
VOLUNTEERS: Applications are now being accepted for volunteers to give tours of The Center. Call The Center's Support Groups office at (714) 556-2122, ext. 4259.

WOULD YOU LIKE TO BECOME A MEMBER OF THE CENTER'S VOLUNTEER SUPPORT GROUPS?

Call The Center's development office at (714) 556-2122, ext. 4218 for information. For information about Friends of The Center, call The Center's development office at (714) 556-2122 ext. 4349.

YAMAHA IS THE OFFICIAL PIANO OF THE CENTER.

ADMINISTRATIVE OFFICES: 600 Town Center Drive, Costa Mesa, CA 92626. Hours are 9 a.m. – 5:30 p.m. Monday – Thursday, 9 a.m. – 5 p.m. Friday. (714) 556-2121. Web address: www.ocpac.org.



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Loan Amounts to \$6 Million

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Construction Financing

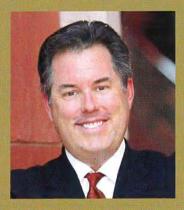
Reduced Documentation Loans

Stated Income, Stated Asset Programs,

High Loan-to-Value Programs

2nd Homes & Investment Properties

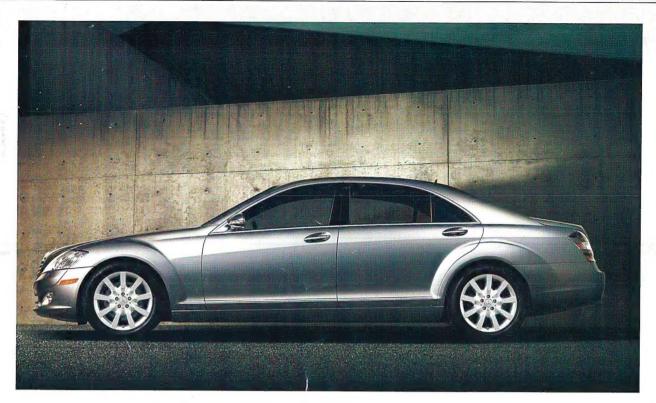
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